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10th ANNUAL ALL NEW EDITION

1952

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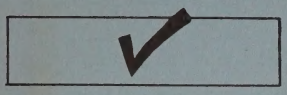

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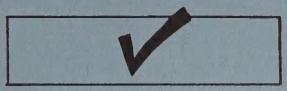

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EDITORIAL FOREWORD

Faced with unprecedented operating expenses, containing competition from home television, greater inroads on the public's boxoffice dollar by taxes and high living costs, government-imposed restrictions on new construction and major remodeling, the theatre industry had more than its share of problems as this 10th annual edition of THEATRE CATALOG went to press.

Many of its problems were attributable to an apparently unsympathetic government. The greatest threat ever encountered by the industry loomed as the U. S. Department of Justice filed an anti-trust suit against some major film distributors, seeking to compel them to make available to television 16mm. prints of new feature product. If successfully prosecuted, the highly unfair and political suit would surely put most theatres out of business by offering their only stock in trade without cost to home television audiences. The federal 20 per cent tax on admissions remained as a deterrent to movie-going, and while exhibitors mobilized to fight for its elimination, no relief was in sight. Rigid National Production Authority regulations virtually called a halt to new theatre construction and major structural alterations during most of the past two years. The regulations later were eased, and were to have been relaxed sufficiently by October to permit construction to progress almost normally, but new shortages brought about by the steel strike forced an indefinite postponement in the relaxation of the ban, and theatremen once again had to set aside their plans for expansion or improvement.

Meanwhile, many of the industry's other serious problems were being surmounted, in many cases with spectacular success. Hollywood was meeting the competition of home television with huge, lavish Technicolor productions on the scale of "Quo Vadis," "David and Bathsheba," "Ivanhoe," and "An American in Paris"; more "quality" product on the level of "Place in the Sun," "Streetcar Named Desire," "Death of a Salesman," and more mass-appeal comedies like "Sailor Beware," "Jumping Jacks," and "Son of Paleface." They were giving the public what it wants and what it can get no place but in the motion picture theatre. Record-breaking grosses rolled up by these films, and many others, testified to the fact that the movies were making a strong comeback from the dismal years of 1949 and 1950.

But the generally below-par business of the past few years has not been without its beneficial effects on theatres also. For as boxoffice receipts began to ebb from the high-water mark of the lush war years, theatremen became acutely aware of the need for positive action to restore a measure of the prosperity they once enjoyed, and the wiser among them immediately set to work making their theatres more attractive and more comfortable, and adding new patron services.

Patron satisfaction became the heavily emphasized theme of new theatre construction. Gone was the rococo ornamentation designed to awe the patron; in its place were construction and equipment features centered about comfort, safety, and the perfect presentation of the screen program. Slipping boxoffice receipts have been directly responsible for the speeding up of the evolutionary process in the field of the physical theatre, but while sub-standard business is a temporary condition, the improvements it has prompted are lasting.

Limited operating budgets were responsible, in part, for lowered seating capacities in new theatres, and reduced capacity meant greater comfort. Increasingly conscious of the parking problem, many new theatres were providing large parking areas. In the face of strong competition from home television, theatres were countering with large-screen TV and commodious lounges where patrons could enjoy this added entertainment along with the regular film program in incomparable comfort.

Largely responsible for bringing about such improvements, the slump in business during the past few years has been a kind of blessing in disguise, for it has dispelled the prosperity-borne complacency which is the real threat to progress, and has awakened exhibitors to their responsibilities as showmen. It also removed from the national scene many outmoded and obsolete competing theatres, that but for World War II prosperity would have closed previously. While the recent years have not been good ones, boxoffice-wise, they represent the period of greatest progress in theatre design, qualitatively speaking. As business continues to improve, this progress will be the most vital factor in solidly consolidating the motion picture theatre's position as the dominent medium of entertainment.

In reviewing the accomplishments of the industry and attempting to furnish some possible answers to its problems, this 10th annual edition of THEATRE CATALOG takes its place beside the nine previous volumes which in the past decade have established this publication as the international authority on all matters pertaining to the motion picture theatre.

1952

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A Current Guide to . . .

REMODELING

New technical advances, new trends in architecture, and the ravages of everyday wear join to effect a state of gradual obsolescence on all theatres, and remodeling, often tantamount to erecting a new structure, is a periodic necessity. But since erecting a wholly new structure is seldom required to bring a theatre up to date, and as such rebuilding is often economically unfeasible, the owner will naturally be interested in refurbishing what he has in the best possible way and with minimum cost. This can be accomplished to best advantage when he acquaints himself fully with the necessary inspections, replacements, and renovations which any remodeling project entails.

The kickoff of any modernization program should be a careful examination of the community's building codes. These outline the legal requirements for aisles, ample exits, steppings, passage illumination and structural safety. Often present day safety measures were never complied with when the theatre was built, nor have they been taken since for the reason that the codes were drawn up after erection of the theatre, and few codes are retroactive. Enforcement officers cannot compel compliance in such cases, but they can demand that the provisions of the building codes be strictly adhered to when the owner applies for a permit to remodel.

PLANNING THE PROJECT

The widening of exit courts, fireproof construction, and increased spacing between seats, resulting in major expense and a possible lowering of seating capacity, quite possibly may be demanded by local law. It is well to bear in mind these considerations before the project is started, so that the owner is financially prepared to comply with the law in cases where modern safety precautions were not embodied in the erection of the theatre.

Inspections

In order to estimate the cost of bringing a theatre up to date, it is necessary to inspect the building completely with a competent engineer. Moreover, provision in the remodeling budget must be made for items not considered in preliminary estimates, as such unforeseeable contingencies are almost certain to arise.

A logical start of the inspection is a thorough examination of the roof. In many old theatre structures, the roof is supported by wooden trusses. Since the theatre's roof is generally supported entirely on the outer wall construction, either on steel columns or masonry piers, the trusses require especially careful study. It may be found that some parts of these old wooden trusses are no longer offering support, especially at their points of bearing on the wall. When leaks develop in parapet walls, deterioration of the bearing points of the wooden members comprising the trusses will proceed to a point of dangerous rotting. To determine the extent of such decay, surrounding masonry should be removed.

Exterior Inspections

In the overall inspection of the building's exterior, certain key points should be carefully checked to determine what deterioration has resulted from erosion, rust and moisture seepage, and to plan remedial work. Roof coping should be checked for open joints and cracked, loose or missing units. Parapets will have to be examined for defective flashing or unprotected mortar joints. Other matters that call for immediate attention include improper sealing of cornices, sills and projecting elements; absence of drip-grooves or lips on projecting trim members causing an increase in the volume of waterflow down the sides of the walls; defective or inadequate conductor heads, drains or leaders, which may cause an overflow of water down the surface of the wall; moisture drawn up by capillary action from the earth to the foundation of the building; moisture from cooling towers or air washers on or within the building; porous or poorly glazed brick surfaces, and the corroding effects of sulphur dioxide on the facing of the building.

Mass concrete, even when saturated with moisture, shows little deterioration due to water alone, but if water is present when severe cold weather occurs, the freezing of the water will cause expansion within the concrete, resulting in chipping and cracking. If freezing penetrates the thin covering at the reinforcing rod so as to expose it to the air and subsequent wetting and drying, corrosion of the steel and iron builds up particles of rust and causes more concrete to chip away, and deterioration to progress at a rapid rate if not immediately repaired. To remedy such an occurrence, sufficient concrete must be cut away to provide a key anchoring, and the exposed steel must be thoroughly cleaned before fresh concrete is put in place. A bonding agent should be used on the old concrete to secure the new mortar.

Defective concrete will "dust" or powder on the surface, and when the powder is brushed off the surface is revealed to be roughened. After a few years, hairline cracks occur, making the concrete more vulnerable to the ravages of weather and moisture. A coating of cement paint usually suffices to seal up these cracks.

If there is a considerable amount of moisture in the walls when the temperature drops below freezing, expansion within the wall will sometimes be of great enough degree to cause cracks in the mortar joints and weaken large masses of masonry. Alternate freezes and thaws will hasten disintegration by washing away particles of fractured

mortar or soluble matter such as calcium, magnesium sulfates and salts contained in brick and mortar. Contact with dry air or the sun's heat evaporates the moisture, leaving a deposit of these crystallized minerals on the surface of the wall. Giving an appearance of frost, this deposit is called efflorescence. As the process continues, great deterioration of the mortar and bricks may result. Efflorescence may be removed with a stiff wire brush and an acid wash. Before any repointing is done, the surface should be washed and rinsed with clear water.

Large quantities of sulphur dioxide are dispersed into the atmosphere by the burning of coal; and snow, rain and fog will carry and build up a concentration of sulphur dioxide upon the building so that it becomes an active chemical agent in attacking or hastening deterioration. This particularly accelerates the corrosion of iron and steel members exposed to the weather. Where some disintegration of brick and mortar has begun due to other causes, sulphur dioxide deposits will speed up the rate of decay.

Masonry is gradually worn away by the weathering action of snow, rain, hail, ice and wind, sudden temperature changes, and the heat of the sun. To repair the damage caused by weathering, defects in brickwork, crumbling mortar or open joints should be raked clean and carefully tuck-pointed with freshly made mortar, using special care to close the vertical joints. Fissures in copings or ledges should be sealed with mortar or a plaster caulking compound after sufficient material has been removed to insure a bond through the use of enough filler to anchor and adhere to the brick or stone.

Inspecting the Ceiling

All too often the newspapers carry accounts of patrons injured by falling plaster or whole sections of auditorium ceilings. In old theatres, the suspended plaster ceiling is a constant source of danger, especially if heavy, old-fashioned chandeliers are suspended from the ceiling, or if the decorative motif includes heavy relief designs in plaster. Usually, such ceilings are supported on wooden lath and wooden joists which run from truss to truss, with some hanging supports in between them. Careful attention must be given to the plaster keys between the laths and to any sections of the ceiling which may have been exposed to water leakage from the roof. It may be found that the heavy plaster decorative work was merely "stuck" in place, rather than secured properly with wire through the lath.

Because of its inaccessibility, the ceiling of the auditorium is a tough location to inspect. Generally, all it takes is a rolling scaffold, a long probing pole, and a competent inspector to appraise sufficiently the extent of repair work required.

Checking the Wiring

In checking over almost any theatre in preparation for a major remodeling, the wiring system will be found to violate almost every safety measure in the books. Circuits are overloaded, wires are improperly insulated, and metal raceways are in poor condition. Such conditions constitute a continual fire menace, and call for immediate remedy. In the preliminary inspection, preferably with the assistance of a first class electrician, the wiring system must be carefully examined for safety as well as for entry as an item in the remodeling budget. Many old theatres are still equipped with the outmoded knob-and-tube system, with open wiring, and, in the interests of safety, such systems should be completely supplanted by a modern system of conduit and insulated wire to comply with the national electric code and local regulations.

The Heating System

The theatre's heating plant is another major consideration on the inspection schedule. The heating system may require a new boiler, modern, efficient radiation, and a replacement of supply and return lines, thereby representing a big item on the budget. Special attention must be given the return lines, even though the rest of the heating system apparently is in good operating condition. In most theatres, the boiler is either under the stage or below the lobby. It is often found that the original builders, in the interests of economy, installed steam returns below the auditorium floor; not in trenches or other accessible places, but simply in the soil. If such piping has not already been replaced, provision for replacement should most certainly be included in the remodeling program.

The Balcony

If there is a balcony, a careful check must be made to determine the structural strength of the supporting members. Also, in regard to the balcony, new requirements in local codes pertaining to fire escapes and additional stairways should be read over with a view toward including the required alterations in the budget.

Consulting Experts

The roof, ceiling, electrical and heating systems, and balcony structures are items on the inspection schedule which may represent major alterations in the building, and in their examination the assistance and authoritative advice of experienced technicians is required. The theatre operator can determine for himself the extent of remodeling he desires in such items as the front, lobby, rest rooms, seating, carpeting, draperies, lounges, and the like, for he is not compelled by law to meet any standards of comfort, attractiveness or luxury of appointments. But again, the consultation with experts, men experienced in equipping and decorating theatres, will invariably result in getting the most out of the remodeling dollar when plans for the project are set up.

Scheduling the Work

Once the theatre has been surveyed from roof to basement and the scope of the modernization program has been determined, a plan of operation will have to be established in order to reduce to a minimum any time requiring the closing of the theatre. Of course, a large part of the work can be done without interrupting operations. Major alterations should not require closing for more than from 10 days to two weeks, provided the work has been properly scheduled, and the schedule is followed.

With electricians, plumbers, carpenters and other workers laboring overtime, as will very probably be the case if alterations are to be completed within the two-week period when the theatre is closed, labor costs may seem to run high, but will not be as high as the cost of stretching out the work for weeks with the house in operation.

If the modernization is to entail but a little construction work, and consist of redecorating, re-seating, re-carpeting, and the like, this can be accomplished with performances going on as usual, again with proper scheduling. In the case of major alterations, those which might involve installation of a new front and signs, new flooring, structural changes in the auditorium, or new seating, equipment must be ordered as far in advance as posssible so that manufactured items and all materials will be ready for the work to proceed on a definite date. With definite delivery dates for equipment set, the contractors in the various trades to be employed in the project can set up their schedules for work to be completed on the premises. A carefully planned timetable at the start of the project will cut to a minimum the time in which the theatre may have to be torn up, and the consequential inconvenience to patrons and loss of revenue. It is a good idea to employ contractors who make a specialty of theatre work as they are especially aware that the theatre must be opened as soon as possible, and are best acquainted with the problems of theatre remodeling.

Where remodeling does not include much actual construction work, the job can be done without interfering with the regular operation of the theatre. Seats may be removed and replaced in sections between closing time one evening and time for opening next day.

THE ROOF

The roof merits special attention in the remodeling project and in subsequent maintenance programs because, while it is subject the greatest amount of deterioration from the weather of the entire building and is often a source of serious trouble when allowed to remain in disrepair for long periods of time, it is probably the most neglected part of the theatre structure. In putting the roof in first-class condition, an understanding of methods and materials is essential to perform the job efficiently and economically.

Roofs and roofing materials vary greatly with different designs of theatre buildings. Pitched roofs, that is, roofs with steep angles of slope have a sheathing or deck of wood, to which are attached small units lapping one over the other to make a watertight covering.

These units are shingles made of wood, asphalt, composition materials, asbestos cement, slate or tile. Wooden shingles generally are fashioned from red cedar or cypress. Creosote oil staining is used to add to the shingle's durabiilty and to enhance its appearance. Asphalt shingles, generally cut to represent two or more shingles in a strip, are made from heavy roofing felt which is impregnated with asphalt, with the top surface coated with sand or small bits of crushed stone. Asbestos shingles, actually made of portland cement and sand concrete reinforced with shredded asbestos fiber, are pressed into thin slabs or different shapes and textures. All shingles are attached to the sheathing with roofing nails.

Pitched Roof

As a pitched roof gives a rapid runoff of water, any fissure which results in water leakage is usually fairly easy to spot. If wooden shingles have been used, shingles will have become loosened because of the rusting of the nails that retain them, or may have been blown off by the wind. On very old roofs, wooden shingles may be found to have curled excesssively or rotted to a point of uselessness.

There is almost no deterioration of asbestos cement, slate, tile or concrete shingle, and when leaks occur they are generally traceable to damage by flying objects driven by strong winds.

After several years of service, asphalt shingles curl and warp, and the flint coating washes away. The felt base which retains the shingles loses its oils and binding compounds, so that surface fragments are easily carried away by the wind. Leaks are not easy to locate with this type of covering, and it is possible that large sections of roof covered in this manner may have to be replaced.

Flashings

With all of the roofing materials mentioned above it is necessary to use metal for flashing at chimneys, stacks, dormers and other elements of the roof which project vertically. Unless copper or aluminum have been used for flashings, painting is required at least every three to five years to prevent rusting accumulation. Where frequent freezing occurs, parapet walls should not be flashed from the roofs to the coping, as this will cause the inside of the fire wall that has been flashed to freeze the moisture-saturated wall and expand on the flashed side, breaking loose the fire wall construction, and sometimes pushing the fire wall off the building at the level of the roof.

The important rule in installing flashings is to make certain that they seal the upper edges of all projections and divert rain and snow onto the roof or into the drainage elements. As copper does not require maintenance other than an inspection periodically to see that joints are soldered and the flashing is secure, it is the first choice for a flashing material. Galvanized sheet metal flashing must be painted every three years.

Coverings

Other materials developed to simulate tiles or shingles include porcelain enameled sheeting, copper, aluminum and other alloyed metals. If porcelain enamel is chipped, it may be painted to protect the exposed metal surface, but the color or brilliant finish of enamel cannot be duplicated, and the repair work is readily apparent.

Sheet metal with standing seams running in the direction of the slope of the roof is sometimes used to cover highly pitched roofs. A variation of this type of covering is the batten type, where flat sheets are fitted in between wooden ribs and the turned-up edges as well as the ribs are covered with a batten or cover strip formed from crimped metal. Galvanized sheet steel and sheet copper are in widest use for this purpose, although tin-plated sheet steel and zinc-coated steel are found in many installations. While copper may be allowed to oxidize and form its own protected coating, tin-plated or zinc-plated steel will have to be painted every three or four years. Solder is used only for repair patches or where flat seams lie at the joints across the lengthwise runs of the metal.

Another development in roof structure is the use of V-ribs formed lengthwise from the zinc-coated or galvanized sheet steel in two, three or four crimpings per sheet and giving a lengthwise lap joint. These V-ribs are lapped where sheets are placed end to end so as to shed water toward the eaves.

All sheet metal roof elements require a sheathing, either tightly formed or spaced to give support to the flat portions.

Several kinds of formed sheets of sufficient thickness and rigidity to span wider support elements running lengthwise along the roof have been developed, the most common form being the corrugated sheet, as the ripples or fluting give a high degree of rigidity for thin cross-sections. Least expensive of this type is galvanized or zinc-coated sheet steel, and it is secured in place with clips or hook fasteners to metal purlins or

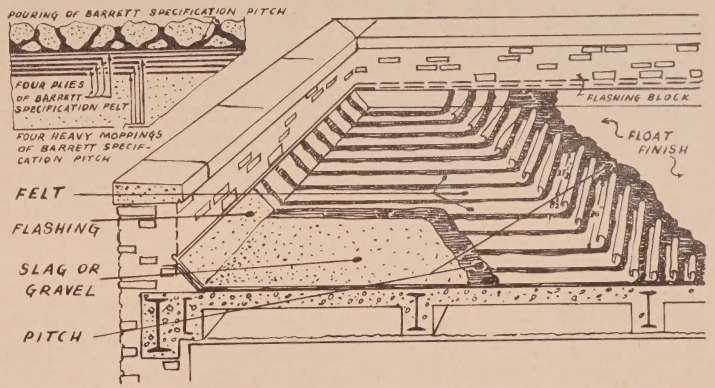
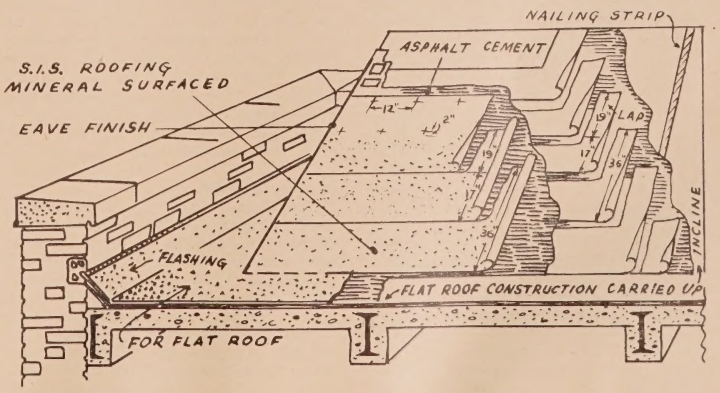


FIG. 1—For Flat Roofs (above), or on those with an incline not exceeding 2 inches to 1 foot, this drawing gives the suggested construction plan of the Barrett Division of the Allied Chemical and Dye Corporation. To be used over a deck of poured concrete or gypsum, Type AA is of 4-ply construction, and, when installed according to the company's specifications, carries a 20-year guarantee. Over the roof deck which has been rid of dirt and loose material, and when dry, smooth, and firm, a "binder" layer of pitch is placed, and then four plies of felt are laid down, on top of each going a mopping of pitch, and over all, a final layer of pitch into which gravel or slag is embedded.

FIG. 2—For Steep Roofs (below), on those with inclines over 3 inches, but not exceeding 9 inches, to 1 foot, this drawing shows the method of construction suggested by the Barrett Division. It may be laid over a deck of either poured concrete or gypsum. First, the surface of the roof deck is given a priming coat, which is allowed to dry for not less than 6 hours before the application of the actual roofing. Then the entire surface is coated with asphalt roofing. Then the entire surface is coated with asphalt or S. I. S. cement. For cold application, two plies of 15-pound felt are laid over the entire surface of the roof at right angles to the incline. A coating of S. I. S. cement is, of course, applied.



with nails to wooden structural members. A highly satisfactory watershed is formed by lapping the corrugations lengthwise over the ends of succeeding units. As the zinc coating is not always uniformly thick, and it is sometimes difficult to protect the edges of the steel from rusting, painting is advised after it has been on the roof for about six months, and every three years thereafter.

Structures with steep roof sections are sometimes covered with cement tile with interlocking flanges which rest on the purlin members and is sealed with a waterproof, elastic cement. This joining material may harden and loosen, in which case it will have to be repaired with a plastic caulking compound forced into the crevices with a pressure gun. A tile slab made of thin cast iron with ribs and overlapping flanges, and used to span the space between the purlins, is quite durable and has been used extensively.

Flat Roofs

The flat roof is the most common type of all used on commercial structures. These always have a deck or continuous supporting structure having a slight slope, with guide humps or shoulders to direct water to the drainage elements. The slope may be from a quarter to two inches per foot.

Decks are usually constructed of the same material used in other parts of the building. When joists, beams and rafters are made of wood, the deck also is of wooden constructioon. Where reinforced concrete is used, the roof deck may be formed with supporting conocrete beams to the desired inclination.

Sheet steel panels with stiffening ribs or flanges which span the steel purlins are sometimes used in construction of the roof deck, and crickets are built up on this deck to guide the flow of water to the drainage outlets.

Where semi-fire-retardant construction is desired, molded gypsum slabs with a sheet metal binding edge are used for the deck, as is a special concrete composed of porous or lightweight aggregates.

Roof Membranes

Over any type of flat deck, a membrane is formed by applying layers of roofing felt, alternating with layers of a bonding medium to make a continuous weatherproof covering over the whole surface of the roof. The life of the roof is based on the number of these felt layers, with the spans estimated at 10 years for a three-ply covering, 15 years for a four-ply covering, and 20 years for a five-ply covering. Before the membrane build-up is begun, the surface of a steel or solid concrete deck should be given a primer coat of one of a variety of bonding agents available.

Insulation

With air conditioning in the building, it is mandatory that the roof be insulated to insure utmost efficiency of the air conditioning system. Insulation made of bonded cork, compressed fiber board and cellular glass in sheet, block or slab form is laid directly on the deck structure, with built-up roofing laid over the insulation. Each sheet of roofing membrane is cemented by mopping the entire surface with the bonding agent and pressing the felt into it before it hardens. With a 32-inch felt, the lapping for a two-ply build-up would be 17 inches; for a three-ply lapping, 22 inches, and 24½ inches for a four-ply felt layer.

When a new roof is to be installed, it is a good idea to ask the roofing company for a surety bond guaranteeing the entire roof and not just the materials used. Any reputable roofing firm will use extreme care in the specifications of a roof they consider bonding.

Drainage

Rainwater is drained down to the drainage outlets on the main roof through eave troughs, leaders and downspouts, thus avoiding wash or wear from drip on the roof below. These drainage elements should be of sufficient size and number to carry away all of the water of the main roof so that the water will not accumulate above the level of the wall flashing. All roof drains should be fitted with screen heads which will prevent clogging of the leaders with leaves or paper, and should have secure flashing elements between them and the roof membrane. Exposed metal gutters, eave troughs, valleys and leaders should be cleaned two or three times a year, and, if made of metal which is subject to corrosion, should be wire-brushed and painted every two or three years.

All roof drains should be connected to sewers of sufficient capacity to carry a great amount of water. Steel sewer pipe should be extended at least 10 feet above the ground level, as lightly constructed downspouts are easily damaged when too close to the ground. Heavy guard rails must be placed around sewers connecting to downspouts in alleys or passageways. Where downspouts cannot be connected to sewers, it should be made certain that water is carried far enough away from the theatre building to prevent it from seeping into foundations and footings.

Rust Prevention

Stacks, ventilators, process exhausts, dust-collecting cones, and all exposed pipes require cleaning and renewal of protective coatings at least every two or three years. If fumes or corrosive gases are expelled through any of these ports, extra precautions may be required to combat the effects of chemical action.

If the roof structure includes a water storage tank and its supporting tower, more cleaning and painting is necessary. Wooden tanks with circular iron hoops and fittings should be coated with an inhibitive paint before the staves and other wooden parts are treated with linseed oil. All joints and fastening must be sealed with paint.

Spray System

Once the roof has been placed in top-notch condition, with special attention to the gutters, flashings and drainage elements, it may be desirable to install a spray system on the roof to produce evaporative cooling and keep the space under the roof many degrees cooler than it would be ordinarily. This evaporative cooling is especially valuable if the water from the air conditioning system's condensing unit is not recirculated. A pump and piping will be needed to spray this water over the roof. A cooling tower, evaporative condensor or spray pond to recover the water for use again in the condensors may be particularly essential if the cost of water in the area is high.

THE FRONT

Comprising the theatre entrance, the signs, marquee, display frames, box office, vestibule and entrance doors serve not only to provide ready access and exit and to sell the program on the inside, but to create an attractive, pleasing atmosphere.

While the primary purpose of the marquee and outside signs is to distinguish the theatre and announce the current attraction, they must be so designed as to produce an aura of glamour and glitter, by day as well as after dark. Good proportion, modern design and pleasing color combinations accomplish this. The flashing on and off of such electrical elements of the sign as the signature and border catches the eye, and, incidentally, cuts the cost of electrical current usage.

Where the remodeling budget is closely limited, as is often the case, it is a wise move to concentrate a large portion of the allotment on the theatre front, rather than spread the funds thinly over a wide range of new interior equipment and furnishings. The front of the theatre is its face; it most dramatically characterizes the house, and serves as an attraction of patronage. With a new or remodeled marquee, bright new signs, entrance doors, boxoffice and other fittings, the theatre takes on an obviously modernized appearance, even if the interior refurbishing is modestly scaled.

Signs

The two conventional types of signs in widest use are the vertical type with the theatre's name and the attraction signs on the marquee, or only the latter with the theatre name displayed on the top or otherwise. The location of the theatre, its architectural scheme, and also the competitive display signs in the immediate vicinity will largely dictate what type of sign is best.

It should be noted that the side and front attraction signs on the marquee will be more easily read from every angle — directly down the street, from passing automobiles, and from the opposite side of the street—if they are installed at an angle other than 90 degrees from the front of the theatre, and converge toward the center.

Sign Lighting

The theatreman has three types of lighting to consider in the choice of theatre signs — decorative lighting, illumination for changeable letters, and the lighting of the marquee soffit or ceiling.

The most important of these is the illumination behind the changeable letters, and to insure the best possible

readability of the message the letters convey, certain requirements must be satisfied.

There are two types of changeable letters in general use. One is the glass letter mounted on sheet metal which permits the light to shine through the letter itself. The other is the silhouette type letter, cast of aluminum or plastic, and which is suspended in front of a brightly illuminated glass panel. Of the two, the silhouette letter is readable at the greater distance, and has the important advantage of dispersing all of the light produced by the current expended, thus making a more brilliant front.

To produce even lighting over the entire panel and prevent lamp image, the best way of constructing a light box is to install the light sockets on the back of a sheet metal box which should have a depth from seven and a half to eight inches from the face of the glass. The sockets should be set eight inches on centers both ways, and, in areas where competition from other lighting is high, should be wired for 40 watts per socket. For suburban or neighborhood theatres, 25 watts is generally sufficient. Many local electrical codes limit the number of sockets which can be connected to one circuit. In no event should the load of the circuit total more than 1,320 watts.

The best glass to use in an attraction sign is a pot-opal glass which permits greater readability by good diffusion of light. If the flashed opal type glass used by many manufacturers in their signs is installed, a spotty effect results from the poor diffusive qualities of the glass.

Cold cathode tube lighting in attraction signs is being used experimentally, and varying degrees of success have been reported with it. While this type of illumination is said to produce the same amount of light at less cost, it entails considerable expense because of the higher costs of wiring, transformers, and light-box construction needed to accommodate the cathode tubing.

Structural portions of the attraction sign should be of sheet metal from 16 to 18 gauge in thickness, and reinforced with angle irons. The purely decorative portions may be of 24 gauge thickness.

A coat of white enamel inside the light box will offer maximum reflection, and, in this regard, it should be noted that this painted surface must be cleaned periodically to maintain its efficiency. Also, allowance must be made for draining the light boxes, since the assembly cannot be weatherproofed.

Soffit Lighting

In lighting the marquee's soffit, or ceiling, a variety of effects can be obtained through the use of neon, incandescent lighting, or both in combination. Special designs can be created by confining the lighting in open sheet metal channels, but the trend in recent years has been toward a perfectly smooth soffit with an all-over pattern of stud lighting at 12- to 18-inch centers. This gives a clean, modern effect, and lends glitter otherwise unobtainable in this part of the theatre front. Also, this method results in the greatest amount of light being shed on the pavement in front of the entrance.

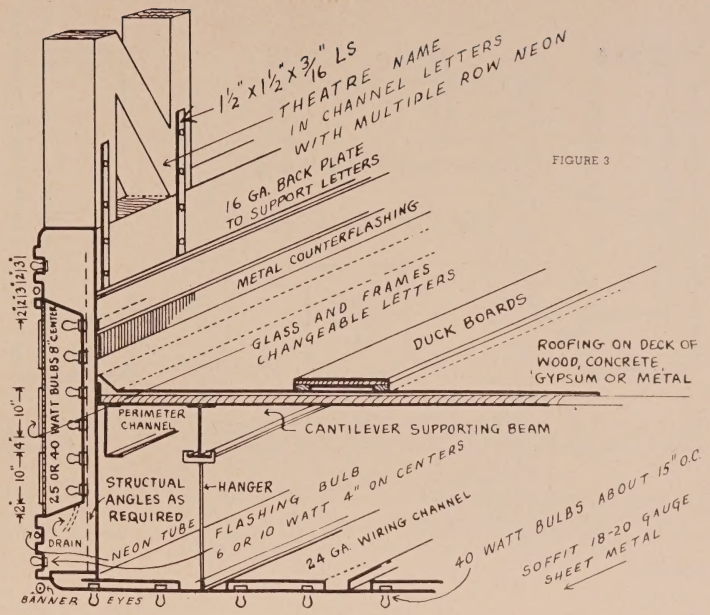


FIGURE 3

FIG. 3—Simplest and most effective construction of the light box is to install sockets, spaced 8" on centers both ways, on the back of a sheet metal box having a depth of from 7½" to 8" from the face of the glass. For highly competitive areas wire for 40 watts, but for less lighted areas 25 watts will suffice. There are local code limitations, but in no event should the load per circuit be over 320 watts.

Soffit lighting should be so wired that it can be controlled by at least three switches, one for lights around the outside perimeter, one for the general field which can be turned off when the box office is closed, and another for the central feature. It is advisable to install a special circuit with outlets for floodlights or spotlights which can be used to emphasize display advertising material beneath the marquee and special features, or both. To provide for the hanging of special advertising banners, recessed or exposed "eyes" should be cut around the full perimeter of the marquee and about 12 inches on center.

Sheet metal used in the construction of the marquee should be from 18 to 20 gauge in thickness, depending on the size of the sections used, and installed without visible bolts or screws by bending up the edges of the sheets, batting them together, and hanging the assembly to the structural supports.

Painting

In painting the marquee, it should be remembered to treat metal surfaces first with an acid solution, then spray on a synthetic enamel primer, following it with a sprayed-on coat of synthetic outdoor enamel, thoroughly covering all surfaces until the desired shades and thickness of coating are obtained. Enamel should not be sprayed on too heavily, or scaling or cracking will result.

In regard to durability and appearance, porcelain enamel is much more satisfactory than paint on the sign, if the component parts of the sign can be built and set in place without cracking or chipping the porcelain. As heat is used in the porcelain enameling process, there is certain to be some warping and shrinkage, resulting in stresses on the metal during assembly of the sign.

When porcelain enameling is used, rubber jackets or some metal such as aluminum should be used in the connections between the members. Compound curved surfaces should be avoided, and the design of the sign should be kept as simple as possible.

With care in the manufacture, assembly and erection of the sign, so that there is no chipping of the porcelain, the sign will require no maintenance except cleaning, and should last for many, many years.

Letter Storage

If storage for changeable letters has not been provided on the roof of the existing marquee, it is a goood idea to make such provision in the remodeling. A weather proof cabinet, partitioned for the filing of various letters and symbols in a manner to facilitate quick copy changes, will serve the purpose well. Should the cabinet be placed on the marquee roof, the entire deck should be covered with duckboards raised about two inches from the deck. This will protect the roofing from being punctured.

If the storage cabinet is not placed on the deck of the marquee, letters should be stored as close to the front entrance as possible. By mounting rubber tire casters on the cabinet, the cabinet can be wheeled easily to the sidewalk, and letters can be changed with a minimum of time and trouble. In changing letters, it is a good idea to have a self-supporting ladder which can be moved easily, and can be used without being leaned against the sign, thus sav-

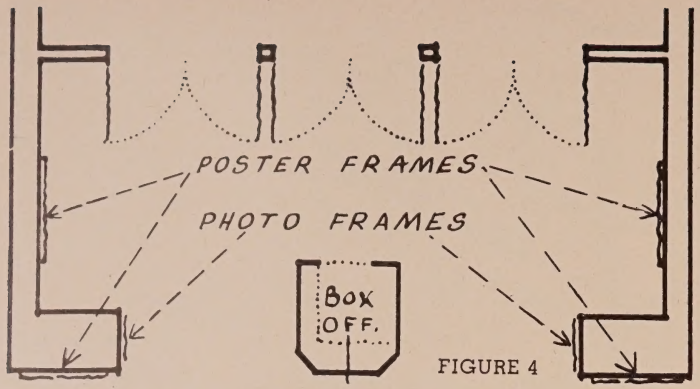


FIGURE 4

FIG. 4—If the theatre entrance is more than 25' wide, the boxoffice can be planted island type in the center of the opening and it can be flanked by poster and photo display cases in the manner indicated. Minimum inside dimensions of the box must be 4' by 5' for one cashier, and wider if more than one.

ing time, eliminating lamp, glass and tubing breakage, and guarding against denting and scratching of the sign.

Boxoffice

The fronts of many of the older theatres are cluttered, and serve little to attract patronage. Especially where the lobby is narrow, and a center or "island" box office is used, is this apparent. By moving the boxoffice to either side of the entrance, better appearance, greater efficiency in handling patron traffic, and, in many cases, easier access to the boxoffice from the lobby, result. By placing the boxoffice at either side of the entrance, it will often be found possible to increase the net entrance width, thus placing the greater area of the boxoffice in unused space at the side, rather than in the more valuable area in the center of the entrance.

Naturally, the boxoffice should face the direction from which most patron traffic comes. An advantage of this plan is that the manager's office can be relocated directly in back of or adjacent to the boxoffice in many instances, thereby making for better control, and making it possible to transfer boxoffice receipts without passing through traffic areas. This plan also lends itself well to smaller theatres where the staff is small, and the manager is required to attend to many small details of operation. Moreover, this arrangement makes the boxoffice more accessible to heating and air conditioning outlets.

Regardless of whether the boxoffice is centered or placed at one side of the entrance, it should be located at or near the building line so that patrons can buy tickets before entering the first line of doors.

A boxoffice should measure at least four feet wide by five feet deep on the inside for one cashier, and, if possible, should be wider for purposes of appearance.

If the theatre's capacity is 1,500 or more, the boxoffice should be designed to accommodate an auxiliary cashier, who will be needed during certain rush periods. This can be done by lengthening the boxoffice and putting another selling window on the side. The boxoffice should be made as open as possible above the counter line, with glass on three sides. Under the counter, provision must be made for a money drawer and shelves with sliding drawers for the storage of forms and other items.

If the theatre has a mezzanine or balcony, or both, the price policy may call for variously priced tcikets, and this must be considered in planning the boxoffice. Ticket machines are available in different widths, depending on the number of variously priced tickets to be sold at one time. The boxoffice should be laid out to accommodate at least a three-unit machine. The size of the house may even call for the use of five- or six-unit machines, and the boxoffice will have to be expanded accordingly.

First, the size of the ticket machine should be determined, and then the ticket counter and deal plate may be designed accordingly. One of the most widely used ticket machines calls for a counterplate 12 inches wide for the one, two and three-unit standard; 18 inches for the four and five standard, and 21 inches for the six-unit standard.

A good grade of Belgian black marble is best for the deal plate. While stainless steel and other metals are sometimes used, they tend to become scratched, discolored and dented. The ticket counter and the deal plate, regardless of whether it is wood, marble or metal, will have to be rabbeted the thickness of the ticket machine counterplate to keep the adjoining surface flush. This will assure that tickets being dispensed from the machine will slide smoothly to the patron without interference.

The ticket machine must be supported firmly either from the boxoffice floor or from the wall. Clearance for the operating motor must be allowed for, and an electric outlet must be placed in the proper location for the motor connection.

Space must also be provided for a change machine and its attached chute and change receptacle. The change receptacle should project beyond the front window of the boxoffice. Usually, the opening in the window for ticket-vending and change return is about 18 inches wide and four inches high, varying with the size of the equipment in use.

Standard devices for closing the opening in the boxoffice window are available from theatre supply dealers, and can be tailor-made to specifications. Such a closure will have to be quick operating, and secure when locked in place after the boxoffice is closed. While some shutters slide both ways from the center, and some slide up, the type decided upon should move easily, and must be of the type that can be easily secured by simple catches on the inside.

In decorating the interior of the boxoffice, the Austrian type of drape, which may be raised in folds forming a neat valance at the top, may be found most suitable. As it is a good idea to have as much glass as possible on the front and sides of the boxoffice, the interior of the booth will be fully visible from the outside, and must be decorated tastefully.

FIG. 5—For an entrance of less than 25' in width, the boxoffice should be located on the side most advantageous to traffic flow in order to provide the maximum entry space. Post and lobby frame locations are adjusted accordingly, and a possible direct entrance from the theatre proper can result.

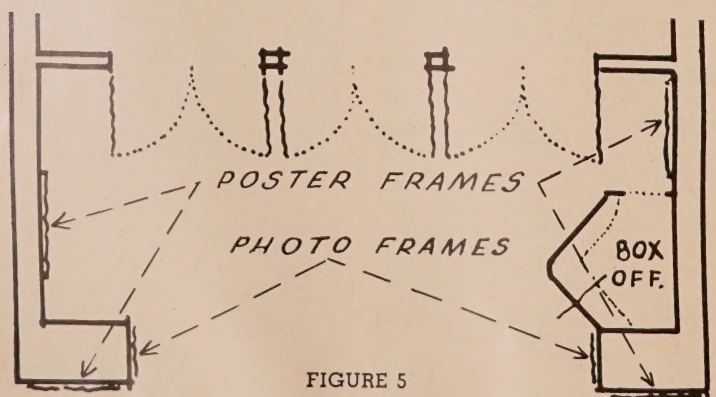


FIGURE 5

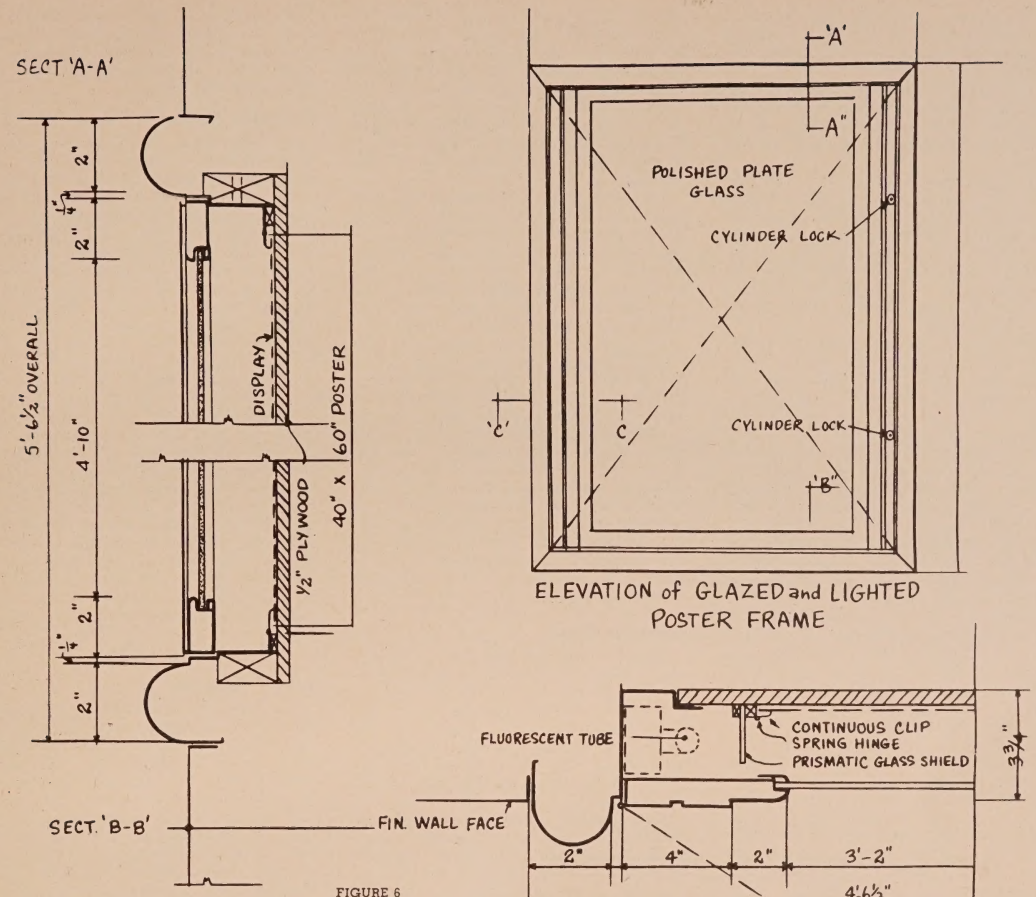


FIGURE 6

FIG. 6—The minimum requirement for exterior lobby frames, to accommodate posters and photos of current and coming attractions, would be four and two respectively for an average size theatre. Combination corner frames with the 40" x 60" posters on the street front and the photo frames on the returns can usually be worked out. It is certain that at least one 40" x 60" display should be used on each wall of the entrance lobby. Width, boxoffice location, and depth of entrance are the controlling factors. All frames should have lighting and glass fronts.

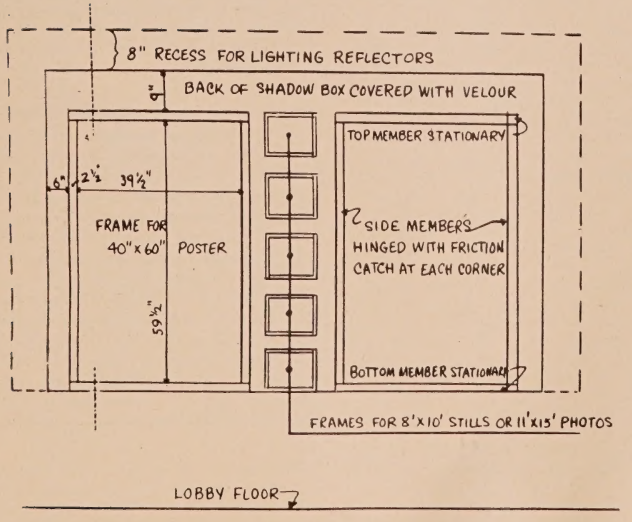


FIGURE 7

FIG. 7—Elevation of an interior lobby shadow box. There should be the same number of display frames in the interior lobby as there are exterior frames, and with no distraction of ticket purchasing, removing hats or overcoats, etc., they are probably the most potent salesmen of coming attraction. In some cases a panel over either set of doors may be used for a display message but, if used, great restraint should be shown in keeping it from being an eye-sore.

The glass above the counter, for about 12 inches, should be etched in a design that will obliterate from public view the money on the counter.

The lady patrons will especially appreciate a small shelf or handbag rest about 14 inches below the change shelf, and projecting from the front of the boxoffice.

The boxoffice exterior may be finished in marble, granite, glass blocks, stainless steel, wood or brick facing, depending on the design and decorative motif of the entrance. It may be advantageous to use the space below the counter as a display frame, provided proper protection against glass breakage is afforded.

For the convenience of patrons, rather than for the cashier, the height of the deal plate should be three feet, six inches above the sidewalk level. Adjustable chairs are available to seat the cashier at the proper level.

Five feet above the sidewalk level, a speakhole, measuring four inches in diameter, and equipped with a standard or specially designed closure, should be provided.

Other considerations in planning the boxoffice interior are storage space, telephones, heating and air cooling, and a push button signal to summon the manager. To insure good circulation of air, an adjustable grille should be fitted into the door of the boxoffice, and another in the ceiling. If an island boxoffice is used, some difficulty may result in supplying heat and air conditioning from the theatre systems. In this case, include a fan outlet and an outlet for an electric heater in addition to the louvered door and ceiling grilles.

Price signs and lighting outlets also must be included in equipping the boxoffice. The cash drawer should be within easy reach of the cashier, and should have compartments of sufficient size and number.

In localities where boxoffice robberies are frequent, it is advisable to install a floor safe for the deposit of money as fast as it is collected. The safe is a good safeguard against holdups, since it can be opened only by the manager or some other authorized person.

In remodeling the front, the boxoffice, entrance doors and display frames should be integrated into a pleasing, efficiently functional scheme. Should the theatre's entrance be narrow, and plans for widening it not be included in the project, serious consideration should be given to the building and location of the standard size display frames.

Display Frames

No more than four outside display frames are needed to accommodate the standard 40 by 60 inch posters, at medium sized theatres. These may be a pair of corner frames, with one double frame on the corner at either side of the entrance, or a single frame on either of the entrances facing the street, in addition to two single frames on either side of the vestibule between the building line and the front entrance doors.

Depending, naturally, on the design of the front, the exterior frames can be combined with smaller frames on the return pilasters or can be in the same plane. The smaller frames should accommodate still measuring either 10 by 12 inches or 12 by 15 inches. If the entrance is especially narrow, frames on the returns are not advised, as they reduce the width of the entrance. A solution in cases of narrow entrances might be curved frames, each holding a 40 by 60 inch poster, set diagonally at the corners.

Since the marquee soffit lighting generally will be sufficient, exterior frames do not necessarily require additional illumination. However, a special circuit may be provided with outlets in the soffit to accommodate reflector type spot or flood lights to give additional light to the display frames, if desired.

It is not always good practice to plan a large quantity of advertising space, which must be kept filled at all times if the front is to present a good appearance. Posters, stills or art work required to fill display spaces call for a major entry in the weekly budget, and the space for displays should be determined by budget limitations. Individual theatres will have particular problems as regards outside display advertising, and it is well to discuss these problems with the manager or department head in charge of advertising before planning the display frames.

Entrance Doors

Replacement, and possibly relocation, of the front entrance doors is frequently part of the remodeling job. Except for a few unusual circumstances, the doors should have as large glass panels as can be obtained in order to permit an inviting view of the lobby from the street. All-glass doors are also highly recommended.

Many smaller theatres are so constructed that no lobby is possible, and the seats are close to the front entrance. In such cases, solid panel doors will be required. If at all possible, the theatre front should be rebuilt to include a lobby or, at least, another set of doors between the last row of seats and the outside door.

The pair of doors immediately adjacent to the boxoffice should be equipped with outside pull bars, while all other doors should have only inside push bars or plate so that they can be opened only from the inside. This will aid in the control of incoming and outgoing patron traffic during rush periods. The entrance doors must also be equipped with butts, top and bottom locking bolts, door closers, locks, and hold-open devices. The space over the doors may be simply a glass transom with a fixed sash, or may be used as a double-faced display frame, depending on the entrance design.

A recess of at least two feet, six inches, from the building line to the first set of entrance doors will have to be provided so that the doors will not swing out over the public right-of-way, and, if space is available, an open vestibule approximately 10 feet in depth from the building line to the doors is of advantage. This allows the designer to extend the marquee soffit and lighting over this area, thus creating an aid in handling rush period traffic.

Some material which will hold up well in all types of weather and require the least amount of maintenance should be used to cover the vestibule. Marble, structural glass, porcelain, enamel, or a high grade of brick facing are well suited for the job.

Entrance Floors

In most cases, the floor of the vestibule will have a slight ramp to join the levels of the lobby floor and the sidewalk, and it should be of some non-slip material such as terrazzzo, with an abrasive added, or tinted cement. The floor also can be recessed for perforated rubber mats which are effective decoratively and in removing mud and dirt from patrons' shoes. If it is decided to use rubber matting, the sections should be no larger than three feet by five feet for easy handling. Between the mats provide metal dividing strips with the floor recessed between the strips to equal the thickness of the mats. These rubber mats are available in three-eighths of an inch and one-half inch thicknesses, and come in a wide variety of colors, patterns and designs. It should be noted that the primary function of rubber mats is to collect dirt, and it will be necessary to take the mats up every day to clean them and the floor underneath. In smaller theatres they should be used sparingly because of the additional labor required to keep them clean.

THE LOBBY

Lobby Lighting

Many theatre operators seem to forget that the seating areas of their houses are viewed by patrons under very subdued light, normally. In continuous policy houses, the only patrons who see the auditorium fully lighted are those who are seated before the beginning of the first show, and the few who remain until the end of the last reel in the evening. It follows logically that it is a good idea to spend more money for highly decorative treatment in the lobby and foyer than in the auditorium. This does not mean that the auditorium is not to be decorated but is meant to emphasize restraint in using decorative effects which cannot be fully appreciated under subdued lighting.

All remodeling projects should embody some rejuvenation of the lobby area, even if the work amounts only to painting and general cleanup. As the lobby, and perhaps an adjoining foyer, connect with the outside vestibule and with the auditorium, they are the first locations encountered by the patron, and should present a pleasant impression. As these areas also are the most brightly lighted, they readily lend themselves to interesting decorative treatment. Incidentally, modern lighting is the most important requisite for the theatre lobby.

Installation of a new lobby ceiling, fabrics or mirrors may be sufficient to give the lobby the new look desired. The ceiling, usually of plaster, affords the designer an opportunity to use his

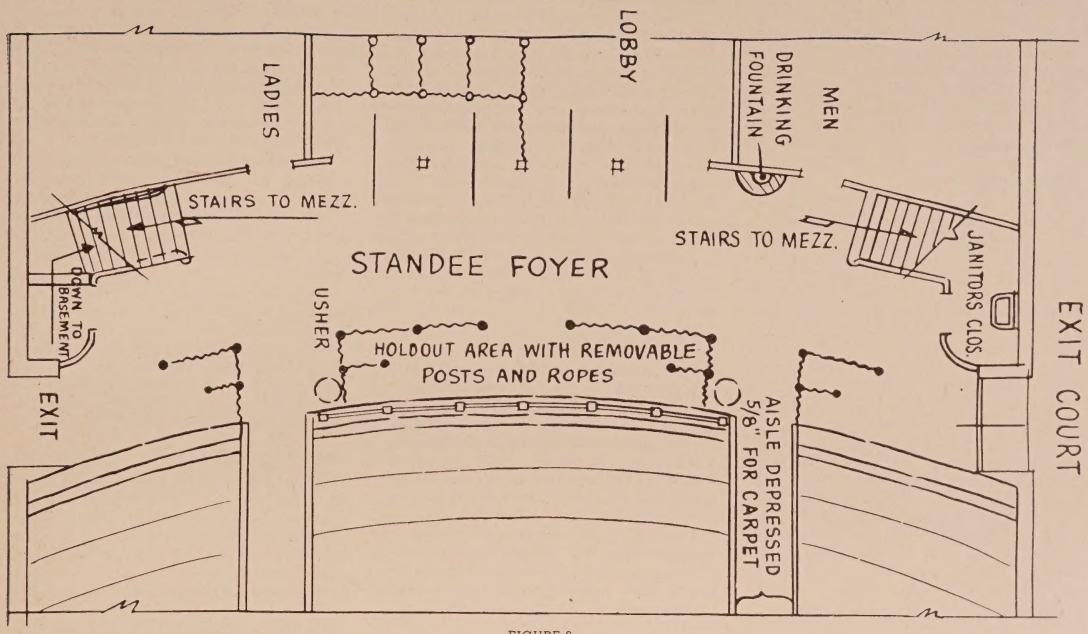


FIGURE 8

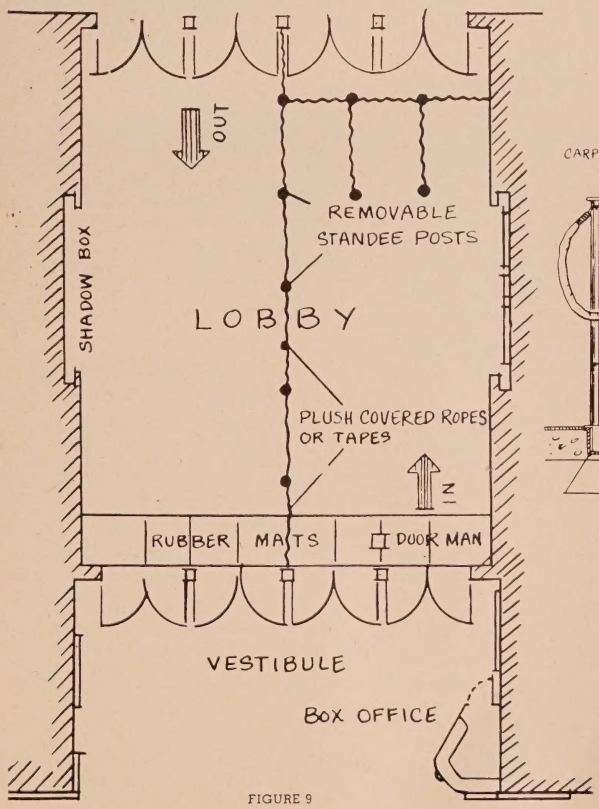


FIGURE 9

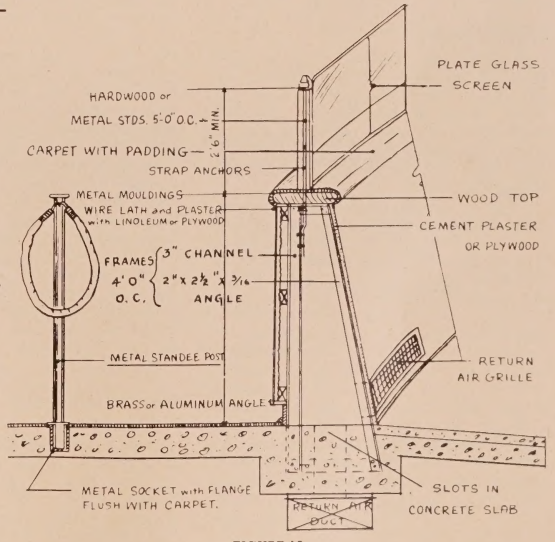


FIGURE 10

FIG. 8—(Top) shows approved traffic control facilities in the standee foyer. Short feed ropes should be dropped back a sufficient distance to allow the usher at the aisle head to stand without impeding existing aisle traffic. All standee posts and rails (or ropes) should be streamlined with recessed eyes to avoid catching or tearing garments. FIG. 9—(Left) further projects traffic control to the street. Lobby ropes are important to the proper handling of peak crowds on weekends, and provide better control in conjunction with foyer rope operation. Free flow of outgoing traffic is important to turnover. FIG. 10—(Above) depicts approved construction of both removable standee posts and of the standee rail.

imagination in form and color by the use of unique ideas in lighting which can be carried out with cold-cathode tubing and slimline lamps. Ceiling lighting can be accomplished with coves and concealed fixtures. A point to consider in concealed lighting is that bulbs and tubes should be positioned for easy cleaning and replacement.

Lobby Ceilings

If the lobby ceiling is in good repair, even though it may be trimmed with heavy plaster gingerbread, it may be a good idea to leave the ornamentation just where it is, and paint over it in just one color to subdue the detail work. Where the remodeling budget can stand it, of course, it is preferable to install a new ceiling.

Lobby Walls

The walls of the lobby are subject to great wear from the traffic passing through the lobby and from holdout crowds, and should be covered with a durable, hard-wearing material. The walls may be painted or covered with fabric, but hard surface panelling, though more expensive, will not show the wear as readily and will be much easier to maintain. Walls may be panelled with coverings made of glass, plastic covered wood veneer, linoleum, leatherette, or any of a great variety of such materials. These all have the advantage of being attractive, easily applicable and long wearing.

Lobby Floors

A variety of materials may be used to cover the lobby floor. Whether carpet, tile, marble or terrazzo is used, the effect should be pleasing and colorful. More than any other covering, carpet creates an atmosphere of warmth and cordiality, and is probably the least expensive covering.

Should a carpet with a large, prominent design be chosen, the over-all effect will generally be enhanced by a trim of plain carpeting around the walls and down the center of the lobby, where the holdout posts are set up. It is good practice to provide for some hard wearing surface such as rubber matting or non-slip asphalt tile at the doorman's station and just inside the exterior entrance doors, for these two locations receive much more wear than any other.

It may be found of advantage during the remodeling operations to set the duplex base receptacles for the holdout posts in new positions or to install ceiling outlets for baby spotlights which may be used in highlighting lobby displays, and floor outlets for modern ticket choppers, if the old hand-operated type is still in use.

The manager can confer with the designer on any special crowd control problems, or any particular requirements of the lobby, before deciding on relocating holdout posts and rails. In fact, it is a good idea for the manager to talk over fully his ideas on the entire remodeling program with the designer, for it is the manager who best knows the theatre's problems, and it is he who receives directly suggestions and complaints from the patrons.

Lobby Doors

The doors between the lobby and the auditorium should be of the same number and size as those in the main entrance, but must be solid panels to shut out daylight and lobby lighting. The same type hardware used on the entrance doors should be used on the lobby doors: door closers, kick plates on both sides, push and pulls on all doors. One and a half pairs of butts are needed for each door if floor hinges are not used, and doors must have hold-open devices.

Thresholds are not needed if the same floor covering is to be used on both sides of the lobby doors, but metal strips or thresholds will be required if the coverings are different.

Air Conditioning

For cooling the air in the lobby, it is sound engineering to establish an independent air conditioning system in that section of the theatre, as the loads vary to a large degree, and never require regulation as critical as must be maintained in the auditorium. In almost all cases, the individual unit air conditioner will serve best in the lobby.

The unit air conditioner, available in capacities ranging upward from one and a half tons is highly economical as regards duct requirements, and in most cases may be installed in the lobby without ducts.

Relative humidity and dry-bulb temperature, while important factors in auditorium air conditioning, are of practically no importance in conditioning the air in the lobby, as patrons remain in the lobby for only short periods of time, and while standing or moving about, persons are not as sensitive to drafts and changes in temperature as those who are seated. A dry-bulb reading of from 12 to 15 degrees is satisfactory.

If remodeling the lobby is to represent a major alteration, provision should be made for space to store sign letters, rubber runner mats to protect carpets from muddy feet during bad weather, and miscellaneous items. Such space can usually be allotted close to the front entrance, and the expense of building a little storage alcove in the lobby will be quickly cancelled out by appreciable savings in the cost of carpet cleaning and staff labor.

Concession Stand

While the trend in concession selling seems to point toward the setting aside of a special brilliantly lighted lounge for the sale of popcorn, candy and drinks, space limitations at small theatres seldom permit this, and the lobby is usually the location for the refreshment stand. The preferable spot for the stand is in the foyer, but, again, the space is not always available there.

Popcorn warmers measure about four feet high and three and a half feet wide, and two feet deep. They require about 18 inches clearance in the rear. The average candy counter measures about three and a half feet high, one foot, eight inches deep, and at least four feet long. Space must be set aside for stock storage cabinets so that attendants may replenish stocks without leaving the stand. Cabinets should be metal lined and have tight-fitting doors which can be locked.

Of course, counters should be set back from the path of traffic so that those stopping to make a purchase are not in the way of those moving into the auditorium, but the counter should be located in a spot that is easily accessible from the line of traffic.

Electric outlets must be provided for lighting for the popcorn warmer and candy case, heat for the popcorn warmer, and if the candy case is situated directly adjacent to the popcorn warmer, insulation between the two will have to be installed.

If space does not permit installation of a refreshment stand, at least candy vending machines should be provided for. Minimum dimensions for niches to accommodate two machines are five feet wide, one foot deep, by five and a half feet high. Again, electrical outlets are required for each machine.

Lobby Layout

In theatres where the entrance lobby is positioned at right angles to the standee foyer, the distance from the inside set of lobby doors to the standee rail and last row of seats should be as great as possible to be consistent with good layout, seating limitations and the size of the plot. In some theatres the lobby lies parallel to the standee area and seat rows, and is actually an extension of the standee foyer. Whatever the plan, the lounges, lavatories and stairs to the mezzanine, if any, should be accessible directly from inside the line of doors separating the lobby and the doorman's station from the seating areas. This arrangement makes for the best traffic control, both in theatres with a mezzanine and in one-floor houses. Ideally, lavatories and lounges should be situated on the main floor level, but space limitations will often make it necessary to locate these facilities on the mezzanine level or in the basement.

When such is the case, it is generally preferable to locate these facilities in the basement, and if the theatre has a mezzanine, smaller-scale lounges and lavatories should be provided on that floor.

RESTROOMS

Toilet Fixtures

Local building codes now establish minimum requirements for toilet fixtures, but it is advisable to provide for more than the minimum, and add an extra water closet to the ladies' room and an extra urinal to the men's. A minimum of two washstands should be installed in each restroom, and additional ones installed in accordance with seating capacity. Division stalls are usually of marble, slate or metal finished in porcelain enamel or baked-on enamel. To prevent rusting and denting by mops, a stainless steel channel should be secured to the bottom edges of metal stalls.

Tile

Experience has shown that ceramic tile is by far the best restroom flooring material, and the best for use on

walls, with the glazed type recommended for walls and the unglazed for floors. Usually because of limited budgets, wall tile is often installed only to the height of wainscoting or toilet stalls. As the cost of maintaining plaster surfaces is in the long run higher than floor-to-ceiling tile installation, this is not practical. Tile is much more sanitary, while plaster surfaces require continual scrubbing and painting. A recently developed type of adhesive permits new tile to be set on the old. Tile may be continued to the ceiling by using a bullnose at the top of the existing wainscoting.

Sanitary Facilities

Flush valve water closets are highly recommended over the old-fashioned tank types, provided water pressure in the area is sufficient. Toilet seats should be of the coverless, open front type. While the wall-hung water closet is more expensive than other types, it is the most highly recommended because it is the easiest to keep clean, and allows unimpeded floor space for mopping when used in conjunction with a hanging toilet stall.

Whether the wall type or floor type urinal is instatlled, both call for constant sanitary maintenance. The lips of the urinals should be set a bit below the level of the floor, and the floor should slope toward the urinals in order to prevent water from collecting on the floor and to permit the urinals to act as floor drains. The automatic valves for periodic flushing are preferred over hand or foot operated valves.

In old fashioned theatres, restroom facilities were provided for in the plan of the house as a sort of afterthought. Lavatories were sometimes situated in cellars; sometimes in out of the way corners, and little thought was given to standards of sanitation and good looks in planning them.

Today, the public justifiedly insists on high standards of comfort and cleanliness in the theatre restroom, and the job of remodeling often will call for bringing those outmoded facilities up to date.

Waterproofing

Where restrooms are situated over any kind of finished interior, membrane waterproofing is necessary, and must be installed under the fill for the entire area of the tile floor, and turned up in the walls for at least a foot. Flooding will occur in the best equipped washrooms, and membrane waterproofing will pay for itself many times over in protecting ceilings of rooms below when floods take place.

Lavatory Equipment

Lavatories with built-in compartments for liquid soap have been in use for quite some time, and are considered the best type. Lavatories should measure about 18 inches in width, and have self-closing faucets to prevent water waste and flooding. If the stand does not have a built-in soap compartment, it may be ordered with a cut out section for the insertion of a glass or metal soap dispenser.

Mirrors in metal frames and recessed in the tile wall should be installed over all washstands.

Many of the better theatres have installed new-type electric hand dryers, thus eliminating the need for expensive, messy paper towels. During remodeling, provision for electric outlets should be made if these hand dryers are to be installed. The dryers are available in wall types or in pedestal types for the central area of the room.

Entrances

Entrances to men's and ladies' rooms must be separated and screened from each other. Preferably, these rooms should be located on opposite sides of the theatre, or one on the main floor and the other in the basement or mezzanine. If the theatre is so designed as to suggest that both rooms be on the level below the main floor, a common lounge between the two is a good idea, provided, of course, the budget can stand it. Such a lounge can be decorated in good taste, and can include facilities for the selling of candy, soft drinks and popcorn, and music or television for the entertainment of patrons waiting for friends or for the start of the feature film.

Ladies' Rooms

It is necessary that the ladies' suite have a powder room, equipped with make-up mirrors and shelves, chairs and a sofa, and incidental pieces such as side tables and standing lamps. Walls of the powder room must be covered with a material which does not soil easily and from which lipstick can be removed easily. Glass or plastic fabrics are ideally suited to this purpose, and are available in a large variety of attractive colors and patterns. Any fabric considered should be carefully examined for absorption properties and for resistance to fire and cigarette burns.

There should be plenty of ash trays in the ladies' room, and a sand urn should be placed immediately adjacent to the entrance for the deposit of unfinished cigarettes when the ladies leave. If table type ash trays are used, they should be bolted securely to stands or tables, or they will disappear with amazing rapidity. The same applies to small table lamps and small art objects.

The powder room should be well illuminated, but lighting should be of a type that is complimentary to the ladies' makeup. Tinted bulbs and properly colored lamp shades will accomplish the best effects.

Men's Rooms

The ante room or smoking room in the men's suite should serve only as a vestibule and screen for the toilet room, and, with the exception of sand urns, should be without furniture in order to discourage lounging or congregating. All too often, overly spacious and comfortable smoking rooms seem to suggest ideal locales for sociable craps games and other unseemly activities, especially if they cannot be supervised.

It is not a good idea to place public telephone booths in ante rooms; they should be in the main lounge or foyer, where they can be more carefully supervised. It has been the experience of several metropolitan theatres that the commodious men's lounge and its telephone booths soon become the private office of "sportsmen" who appropriate these public facilities to transact bookmaking activities.

It is recommended that any windows in the washroom, always a source of trouble, be eliminated, and the openings filled in with masonry. After this is done, a mechanical ventilating system which will change the air in the area every two minutes should be installed. An alternatitve to mechanical ventilation is the insertion of grilles in the doors between the toilet rooms and the theatre proper. Exhaust fans might be used to draw the conditioned air from the theatre through these grilles. As it is necessary to exhaust some air from the theatre while fresh air is being drawn into the house, the grille arrangement should not impose a load on the air-conditioning equipment which would be heavier than normal.

Lighting

Good lighting in the toilet room will be more effective in gaining the favor of the patronage and in keeping these areas clean and sanitary than any other method that might be put into practice, even including the stationing of an attendant in the restroom at all times. The area outside the stalls should be lighted with a brightness of at least 35 foot-candles at the floor. A recessed fluorescent fixture with two 40-watt tubes for each two or three stalls is preferred. It will be found that when the stalls are brightly lighted, the job of keeping them clean is reduced amazingly. Not only does bright lighting cause porters to clean more thoroughly, but it works as a psychological effect on patrons that results in more tidy conditions.

THE AUDITORIUM

Floors

If new seating is contemplated, it is very likely that the floors will have to be renewed, regardless of whether they are wood or concrete. It will usually be found that old concrete floors were drilled with holes for previous reseatings and, consequently, the floors will be chipped and cracked. Upon examination of old theatre floors it is often found that the floors were improperly constructed originally.

Row Spacing

Seat rows are usually too close together in old theatres, and where new upholstered seat backs are installed, additional space is required to conform to today's high standards of comfort. Under no circumstances should seat rows on the main floor be installed with less than 32 inches from back to back, and less than 33 inches in the balcony or mezzanine. This sometimes results in sacrificing a considerable number of seats, but the improved comfort resulting will make the sacrifice pay off.

Many theatremen now insist on spaces not less than 34 or 36 inches between rows, despite the fact that such spacing may result in the loss of as many as 100 seats. Weighing comfort against capacity is a matter of economics which the individual theatreman must decide for himself.

Where the theatre has been designed with a full stage, it may prove advantageous to cut back the stage, leaving only the required area for speakers, screen, and a small stage setting, thereby gaining a minimum requirement of 22 feet from the first row of seats to the back stage wall.

Where this change has been decided upon, it will probably be necessary to replace most of the orchestra floor in order to create the best sight lines, because of the new location of the screen. In most instances, this will result in a reverse curve in the orchestra floor.

Floor Slope

The usual curve is the one that has the steepest inclination at the rear, gradually diminishing toward the stage. Another might be the reverse curve referred to above, with the lowest point about two-thirds of the distance between the first and last rows. It may also result in a curve in which the last row and the first row are at the same elevation, with the lowest point somewhere near the center row.

Seating companies will supply seating standards for all gradations of the ordinary floor slopes required, both for direct and reverse slopes. Variation is made in the rear leg of the standard in order to retain the correct height of the seat edge regardless of the slope of the floor. It may be necessary to allow for the higher rate of rise at the last few rows by installing level platforms in front of the seats in these rows to provide a foot rest. Such platforms should be used when the difference in elevation between any two consecutive rows is more than three inches. It will then also be necessary to install a ramp from the platform to meet the slope of the aisle.

The established elevation of the curb and sidewalk at the front entrance will primarily determine the elevation of the floor at the last row of seats. However, the last row level can be adjusted to a limited degree by ramping the floors in the spaces between the sidewalk and the standee rail. Such ramps should not be overly steep. A ratio of one to 12 is the limit imposed by most building codes.

When proper elevation cannot be attained solely by the use of ramps, it may be necessary to raise the last two or three rows above the level of the aisles, using steps for entrance into the banks of seats. This plan is to be avoided unless there is no other resort, as steps always pose a safety hazard. Should it be necessary to adopt this plan, it is mandatory that the steps be well lighted to prevent accidents.

If the theatre is located on a corner site with emergency exits on the side street, the fixed elevations of the curb and sidewalk at the exits will have to be met as nearly as possible by the curve of the orchestra floor. To accomplish this, it may be necessary to use slight ramps and warps in the side aisles or cross aisles. In extreme cases, it may even be necessary to use steps at the exits, but again, this practice is to be avoided unless no other method can possibly be employed. Here is another instance where the local building code must be carefully checked before any change in construction is effected.

Where emergency exits lead into an exit court, the court level can be adjusted through the use of ramps to meet the level of the exit door sills. Exit courts should follow the general outside grade as closely as possible, not only because of reasons of economy in construction costs, but courts that are several feet below the natural outside grade become filled with snow and ice in the winter, making an obstacle in the passage and creating a safety hazard.

Another variable factor to be considered in determining the proper slope of the floor is the elevation of the bottom of the picture and the rise of the stage. The bottom of the picture should be from 18 to 24 inches above the stage, thus allowing for eye clearance and any necessary screen masking. Although the bottom of the picture can be at any height in relation to the rise of the floor at the first row will be set at a distance of from five feet to five and a half feet below the bottom of the picture.

With an assumed elevation of the picture bottom, and the elevation of the floor at the last row set relative to that figure, the sight line from the picture bottom over the heads of persons in the third row can be determined, and, consequently, the elevation of the third row can be found.

This procedure is repeated, determining the sight line from the picture bottom over the third row heads, and meeting the eye line of the fifth row. The average elevation of the eye of a seated person is three feet, three inches, and the average distance from the eye to the top of the head is four and a half inches. The proper curve of the floor will be obtained by repeating this process of calculation for every second row until the level of the last row is ascertained.

When the curve is determined, should it fail to meet the fixed elevations, such as the side emergency exits and the rise of the standee foyer at the standee rail, the assumed elevation of the bottom of the picture will have to be raised or lowered accordingly, and the calculating process will have to be repeated until a curve results which best meets the requirements.

The floor curve also may be calculated by a reverse process, starting with the approximate required elevation of the last row, and figuring the line from the eye height of those seats over the head height of the second row in front, and continuing to the first row.

In remodeling the auditorium, the theatre owner will have to yield to the advice of the designer more than for any other location in the house. Since the auditorium is the principal room in the theatre as far as patrons are concerned, and the area in which they spend the greatest portion of their time at the theatre, it should be furnished and decorated to provide the greatest amount of comfort and pleasure possible. It has been proved that many persons will attend a theatre whose auditorium is comfortable and inviting more readily, even though they consider the feature inferior, than a house featuring a better film in an uncomfortable auditorium.

Old-fashioned, rickety seating will have to be replaced by luxurious modern chairs; ancient flooring will have to be replaced; the old standard of 29-inch row spaces will have to be updated to 34-inch spaces between rows, even with possible loss of 100 seats; outmoded, gingerbread-trimmed boxes will have to be eliminated; shabby walls will have to be acoustically treated and tastefully decorated, and, perhaps, the ceiling will have to be replaced.

Most theatre remodeling men invariably include new seating and new sight lines in the general rejuvenation of the auditorium on the theory that these factors will produce the greatest return on the investment of any single improvement that might be made in the entire remodeling project.

Following is a full outline of all that must be done to make the auditorium a better place to relax and in keeping with the latest technical advances. It is up to the showman himself to decide how much he can accomplish with the budget he has set up.

Installing New Floors

By installing a new floor, the opportunity to eliminate ancient heating pipes set under the floor often will be afforded. If the pipes were laid originally without any kind of protection, it will generally be discovered that advanced deterioration has developed over the years. If it is found necessary to replace these pipes in about the same position, a trench large enough for easy access should be dug to contain them. This trench has further use in re-circulating air in the auditorium, in conjunction with the air conditioning system. Furthermore, installation of a new floor offers the opportunity to lay conduit and wire for aisle lights to the location of the seat ends. New aisle lighting will have to be provided with any new seating plan.

To permit the drilling of clean holes for the expansion shields used to secure chair standards, the top two inches of the concrete floor in the seating area should be made of one part cement to one part sand, and two parts of fine grit. This topping mixture should be poured integrally with the rough slab. Slabbing should be the regular 2,500-pound cement type, with temperature reinforcement both ways.

If the slab rests on earth, and is over areas that have recently been filled, the slab will have to be reinforced in order to be self-supporting over these areas. A well-compacted six-inch layer of cinders or gravel should be set in directly under the slab for drainage, unless the soil is sandy enough to provide natural drainage.

Aisles

The normal number of seats permitted between aisles by most building

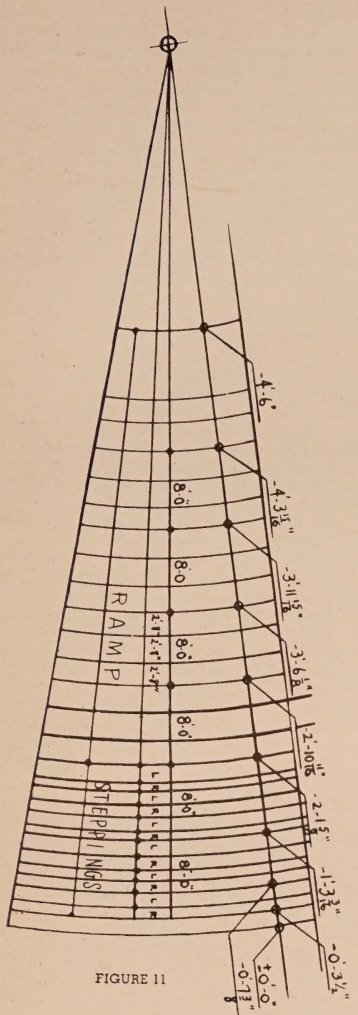


FIGURE 11

FIGURE 12

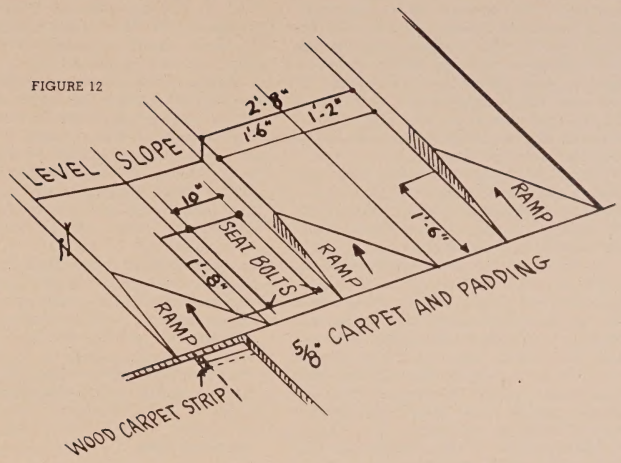


FIGURE 13

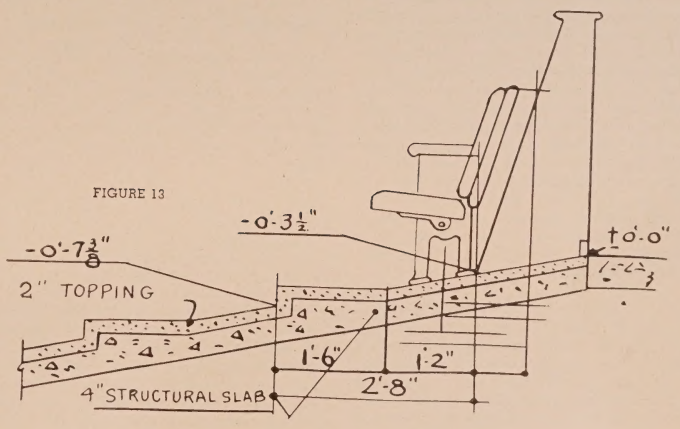


FIGURE 14

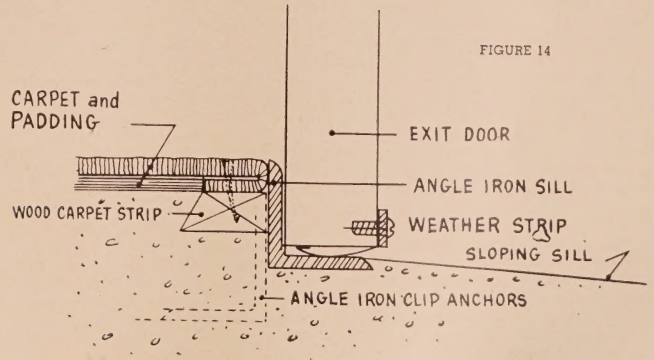


FIG. 11—(Left) is a typical orchestra floor seating layout, showing steppings in the rear rows. (Not drawn to scale: figured elevations are not necessarily typical.) All seat rows should be laid out on the arcs of concentric circles. FIG. 12—(Top) shows the method used when platforms are installed to provide a ramp to meet the slope of the aisle. Platforms are necessary whenever the difference in elevation between rows is greater than 3". With 32" spacing, 14" is allowed for the chair and 18" for the platform. FIG. 13—(Center) shows a sectional drawing of the chair in place on a typical back-row platform. FIG. 14—(Bottom) The sill of exit openings should be elevated above the outdoor level through a ramp or a step at the building line. Recommended handling is an angle set securely in the concrete with interior carpet abutting it. All doors should be weatherstripped.

codes is 14, and seven between a wall and aisle. This number varies, however, and some codes allow only 10 seats between aisles. Some regulations specify the maximum number of seats necessary to pass to reach an aisle, and in one case where this number was set at six, the interpretation was that only 13 seats in the center bank and six in the side banks were permissible.

Before establishing a seat plan, the designer should consult the seat manufacturer's representative for the details of seating provisions in the local code, as he will be most familiar with them.

Location of the aisles is governed by code, as noted, but it may be of advantage in some cases to use fewer seats in the center bank and more in the side banks, using side aisles along the outside walls. The main considerations in establishing a seating plan are the total clear width of the auditorium, the size of the chairs to be used, and the required width of the aisles.

Width of the aisles is determined in most codes by a minimum clearance at the front row with an established increase in width for each foot of length of the aisle. Aisle width will be measured at right angles to the aisle and between the seat arms. It will be found that the angle of the seat arm with the aisle line will vary, as each seat row is set to a different radius. The angle will be greatest at the first row, and will diminish toward the back. On one side of the aisle the clearance line will be determined by the location of the front point of the seat arms, while the line on the opposite side of the aisle will be set by the location of the rear point of the seat arms.

When a cross aisle is involved in the seating plan, it will be especially preferable to have no variation in aisle width, and most codes will permit a clear width for the entire length of the aisle, that length being an average of minimum and maximum requirements. When the distance between the first and last rows exceed a certain established figure, cross aisles will be required by code, in most cases. Also, it may be required to extend cross aisles through all banks of seats, although in other instances cross aisles may be required through the two side banks, but not through the center bank. All cross aisles should lead directly to emergency exits.

After the cinder fill of a new concrete floor is compacted and leveled, and the aisles are laid out, carpet strips and grounds are installed. Grounds will also provide screeds for both the floor and the aisle and protect the edge of the carpet depression until the concrete has cured. After the aisle screeds are located and installed, screeds should be installed between aisles to the exact curve of the seat rows and at the elevations determined for the floor. The screeds are but temporary, and will be removed after the adjoining section of the floor is cured.

A hardener mixed into the floor topping will prevent dusting of the concrete. If desired, the hardener may be tinted.

The concrete should be covered with a layer of kraft paper or a layer of sand after it has set, and kept damp for at least a week to insure sufficient curing. It is a good idea to leave the covering on the floor until plastering and all heavy work is completed to prevent chipping and discoloration.

Aisles should be depressed five-eighths of an inch for carpet strips and tooled edges for carpet and carpet lining. Depressions for carpet save wear on carpet edges, and allow for a more secure fastening of the floor covering. Carpet depressions should be at least five inches less in width than the width of the clear aisle. Should this width at the widest part of the aisle be only two or three inches more than a multiple of 27 inches, which is the width of a three-quarter carpet, then the width of the depression must be reduced to save cutting and sewing in carpet installation, and carpet yardage.

A five-inch differential will allow for certain errors in the construction and

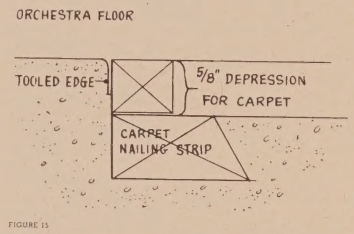


FIG. 15—When preparing orchestra floor the under fill is leveled and compacted and then the aisles are located and the carpet strips and grounds installed. When grounds are used, providing screeds, they will protect the edge of the carpet depression until concrete is cured.

installation of seats and in the seating layout, and will rule out the necessity of drilling holes for the seat standards too close to the carpet depression. When holes are drilled too close to the depression, seat standards project over the carpet and floors will chip and crack readily.

If possible, standee space behind the last row of seats should have been included in the seating plan, even though the loss of some seats may result. A standee area is especially desirable at theatres where the heaviest attendance occurs on weekends, with more patrons visiting the theatre than can be seated immediately. The space should be separated from the last row by an attractive, substantial standee rail.

New Seating

Installation of new seating will be called for in most renovation projects, and will often provide an opportunity to improve the existing seating arrangement. If the present seat spacing is less than 32 inches from back to back, and no change is contemplated, the backs of the new seats should be of the type which will take up as little space as possible, and still provide a satisfactory degree of comfort.

Where existing conditions do not permit wider spacing, the use of the retractable type of chair should be considered. These are in the deluxe class, and are available only with upholstered backs.

Types

With the thinnest back available the five-sixteenths of an inch plywood back, the thickness of seat backs increases through a variety of types up to a full floating spring back, the thickest.

Standard for theatre seating are the following types of backs:

- 5/16″ Plywood, plain
- 5/16″ Plywood, cabinet roll top
- 7/16″ Plywood
- ¾″ Plywood
- ½″ Inserted panel, wood margin
- ¾″ Inserted panel, wood margin
  - Cabinet frame
  - Padded
  - Metalclad padded
  - Full upholstered
  - Metalclad spring
  - Padded spring
  - Box spring
  - Full floating spring

While this list covers just about all of the types of backs which are available, not all are supplied by every manufacturer. For spacing of less than 32 inches, the padded back is recommended, as it is ruggedly constructed and is considered by many to be the most comfortable, even more so than the various types embodying spring upholstered backs. In testing a seat for comfort, it should be noted that merely sitting in one chair for a few minutes is not sufficient; it takes two or three hours of continuous sitting to determine how comfortable a seat is.

Just as backs are supplied in a variety of types, theatre seats are available in several types of construction. The most commonly used, in order of cost, are:

- 5/16″ Plywood
- 7/16″ Plywood
- ¾″ Plywood
  - Padded (squab)
  - Box spring
  - Semi-spring edge
  - Spring edge
  - Deluxe spring edge

These various types of seats can be furnished in combination with any one of the back types listed, together with different types of upholstery fabrics. While a considerable variation in the price of seats can result from various combinations of seats, backs and fabrics, the make-up of the various components should be investigated before deciding from price alone that one seat combination may be the best buy. In this regard, it is unreasonable to use a plywood back in combination with a spring-edge seat, for instance, and similar combinations may be just as unsatisfactory. The manufacturer's representative will supply some helpful advice in the wise selection of seat components.

Other parts which make up the conventional theatre chair are the end standards, arm rests, and intermediate standards. Standards are generally designed the same for all types of each manufacturer's seats. Arm rests range in type from plain wooden rests, the least expensive, to upholstered with plain or latex padding, the most expensive and the most luxurious.

Aisle light fixtures come with some makes of chairs without additional cost,

and are available at extra costs with other makes.

Latex rubber upholstering for both seats and backs is available in addition to the other types mentioned above, but it is quite expensive.

Seat standards are available in varying lengths to coincide with the slope of the orchestra floor. Front legs of the standard never vary; the rear standard leg is shortened or lengthened to make the necessary accommodation to the slope of the floor.

Where second-hand seats are installed, chances are that the standards will not have the proper slopes for the floor on which they are to be re-installed. Steel washers can be used as shims in these cases to bring either the front or rear leg of the standard to a plumb position when fastened to the floor permanently.

Where seats originally used in the orchestra are to be re-installed in the balcony or mezzanine, where the individual steppings will be level, the need for steel washers under the standard legs will be especially evident. Also, it may be necessary to adjust the slope of the seat back to a more vertical position for extra comfort, and extra spacing if the balcony has steppings of more than 12 inches in height. In this particular type of installation, mechanics who specialize in balcony seating will most satisfactorily complete the job.

Carpet

Velvet carpeting is the floor covering best suited to theatre use. It has a short, tough pile, and is especially woven to withstand the abuse to which it will be subjected in most theatres. Moreover, velvet carpeting is available in a great variety of designs which fit in particularly well with theatre decor.

In order to get the maximum amount of wear out of carpeting, there are a few rules to be observed. Spaces to be covered should be accurately measured, and the carpet sewed to the approximate pattern of the floor in the carpet workroom in sections as large as can be conveniently handled, thereby reducing the amount of hand sewing required on the job.

Seams should be avoided at points which will receive especially hard wear, such as at the heads of aisles and stair landings. In laying out carpet for the standee space and the aisles, widths should run parallel with the aisles, and should be continuous from the start of the aisles at the stage to the rear wall of the standee space or foyer behind the last row of seats. While this arrangement may be difficult to achieve in some cases, it will result in the saving of many hours required to repair and re-lay carpet at these points of heavy traffic.

Forty-eight-ounce hair felt lining should be used under all carpeting to compensate for any uneven or rough spots on the floor, to produce a luxurious resiliency underfoot, and to protect the carpet from excessive wear on both sides.

By cutting stair carpeting sufficiently long, it may be turned under at the ends and can be shifted the width of the tread to give double wear.

If carpet strips have not been installed in concrete floors, holes for wooden plugs will have to be drilled approximately every six inches around the perimeter of the auditorium and at other points where tacking may be necessary. Carpet should be turned under when tacked, with the exception of the selvage edge. During the tacking, carpet must be tightly stretched and laid even or later difficulties will arise.

Boxes

The next important consideration in a remodeling project is the auditorium front or proscenium. Proscenium boxes serve no purpose in a motion picture theatre, and their removal will be a major step in giving the house a modern appearance. The area occupied by proscenium boxes can be covered over with plaster and painted in a decorative manner, or covered with drapes which complement the stage setting.

Acoustical Treatment

The side walls of the auditorium will have to be acoustically treated, in all probability. If no structural alterations are required, and plaster ornamentation, if any, is in good repair, it is wisest to develop a scheme of painted decoration. The old colors may be discarded, and the ornamentation can be subdued.

Most auditorium walls are divided into panels by the masonry or steel supports for the roof, with some plaster or wood mouldings forming borders. With these borders removed, the entire wall surface between the pilasters and above the wainscot may be painted. If additional acoustical treatment is required, fabric may be stretched over the walls.

Most local fire laws require that wall fabrics be flameproofed at least once a year, and for this reason there are some objections to the use of fabrics. If flameproofing is not executed with care, the results are spotty, especially where fabrics have not been cleaned before being sprayed with fireproofing compounds.

Wall fabrics are difficult to keep clean, and represent a big item in the maintenance budget, but to date there has been no material developed which is quite as satisfactory in acoustical properties as fabric, as a material which is porous and yet decorative is required. Acoustical tiles or boards are also adaptable for use in theatres.

While acoustical plaster and other products which can be blown on the walls may be used, and are acoustically satisfactory, they are not as well suited to attractive decorative schemes. Any acoustical treatment is conducive to dirt absorption and will become increasingly less effective as the pores become clogged with dirt.

Extreme care should be exercised in the selection of paint to cover acoustical plaster, and in its application. Only a type of paint which is specifically recommended by the manufacturer of the acoustical treatment should be used. Generally, this will be a cold water, non-bridging paint. It is claimed by some manufacturers that their ordinary lead and oil paint can be applied without affecting sound absorption qualities, but these claims are not always justified, and these products should be carefully tested before being used on the walls.

Installation of a feature panel, lighted dimly by concealed fixtures, serves well to break up the monotony of a plain side wall treatment. Another possibility in creating an interesting decorative effect is the use of special paint which glows under infra red or black light. Most theatre supply houses carry this paint and the required light fixtures for mounting on the ceiling or in concealed spots.

In addition to the walls, it will be necessary to acoustically treat any surfaces on which sound waves may impinge, such as the face of the projection booth, the balcony or stadium facia, and the soffit of the mezzanine or balcony.

If the speaker horns are properly flared it should not be necessary to acoustically treat the auditorium ceiling, as the horns can be adjusted so that sound will not rebound from the ceiling.

Velour drapes on the orchestra side of glass screens used at the standee rail will prevent sound reflection, and may be hung on tracks so that they can be opened for standees, if required.

Too much absorption of sound is almost as bad as too little, and when a "dead" house results from high sound absorption, amplification has to be increased and sound fidelity is sacrificed.

It is recommended that the auditorium be checked by an acoustical engineer whose experience covers reproduced and amplified sound problems, before any changes are made in the auditorium which will result in altered acoustics.

Painting the Ceiling

Before any decoration of the ceiling is undertaken, a qualified person should be called in to determine the condition of the ceiling and its supporting structure. It will often be found that the ceiling is not only in a safe condition, but also needs little more than a good cleaning and a coat of paint. Some old ceilings often have well designed plaster ornamentation which, originally treated with gold leaf or dutch metal, needs only a cleaning to bring out its original glitter, if desired. However, the trend is toward subduing ornamentation by painting over it.

If the ceiling shows no sign of peeling because of leakage from the roof, a single coat of paint may be all that is needed to recondition it. It is usually not necessary to apply two or three coats of paint to a ceiling to achieve a good appearance, since the auditorium ceiling is far removed from close observation and actual contact. A good cleaning, one coat of paint, and possibly another coat in some spots, will do the trick quite satisfactorily.

Plastering

Unlike new ceiling plaster, the old ceiling plaster will not need a sealer coating, nor will it require a preservative coat of paint. Painting where not actually necessary is a waste of money and time.

Architects and designers seem to make a point of using classic designs,

decorative mouldings, lighted covers, domes and panels on ceilings. But, while these elaborate designs are impressive in plans and photographs, they are rarely discernible to an audience, and represent an expenditure which will bring few or no returns.

If the ceiling is in poor condition, it will have to be replaced. Unless the ceiling is in first class condition at all times, it is a source of constant danger to patrons seated below and, consequently, is a great responsibility to the management.

New Ceilings

In regard to the installation of a new ceiling, several important points should be noted. The ceiling will most probably be plaster on metal lath attached to furring, which, in turn, is suspended from the roof structure. The main members of this furring should be one and a half inches by one and a half inches by three-sixteenths of an inch steel angles or two-inch rolled steel channels, bent to the contours of the ceiling, and suspended by means of one inch by three-sixteenths of an inch flat iron straphangers, four feet on centers. These hangers must be securely fastened to the structural roof members by means of special clamps and stove bolts, and to the runners by means of bolts through holes punched in the hangar and the angle. All of these iron straphangers must be under tension, and the load must be distributed evenly among them when plastering is completed. Three-quarters of an inch cold rolled channels, 12 inches on center are attached across the main furring angles or channels with tested wire clips. Wire ties are then used to attach the metal lathing to the channels. To insure ceiling support, the lath should weigh three and a quarter pounds to the foot, and should be rust-proofed. All hangers and furring members should be rust-proofed or thoroughly painted after installation.

Three coats of plaster are applied, namely the scratch coat, brown coat and finish coat. As the scratch coating anchors the plaster ceiling to the metal lath, it is of the greatest importance. The plasterer must apply sufficient pressure to force the scratch coat between the voids in the lath so that it will spread out and completely enclose the lath on the top side as well as the bottom.

When the scratch coat dries thoroughly, the brown coat is next applied. In no place should it be necessary to apply the brown coat in a thickness exceeding three-quarters of an inch to build up a sufficient thickness for the finish coat. If a thicker application of plaster is needed in the brown coat, the furring has not been properly located, and too much of a load is being exerted on the bond between the plaster coats. As long as this condition exists there is danger of plaster falling.

The finish coat can be either a white putty finish or a sand finish, as desired. If pre-cast plaster moulding or other decorations are to be used, they must be firmly tied through the plaster to the furring besides being "stuck" on. However, plaster ceiling ornamen-

FIG. 16—Is the best method for mounting acoustical bats and fabrics to side-wall panels. Grounds should be 3" in width with a secondary ground 1" wide and 1⅛" thick on the outer edge. This latter is used as a tacking edge for the fabric permitting smooth stretching with a ⅛" clearance to avoid touching the rockwool. FIG. 17—Below the acoustically treated areas the wainscot can be cheaply made of smooth cement plaster and painted to any desired color. A compensating moulding can overcome the difference in plane. FIG. 18—As the standard rockwool bat is 2' wide by 4' to 8' long it should be hung vertically and securely nailed to wood grounds around the perimeter as well as to horizontal grounds across the panels. Grounds of 1" thickness and 2" width are usual and will provide the necessary air space between bats and wall.

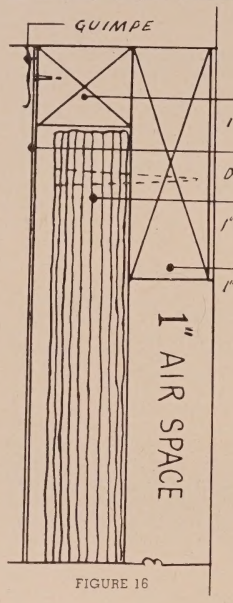


FIGURE 16

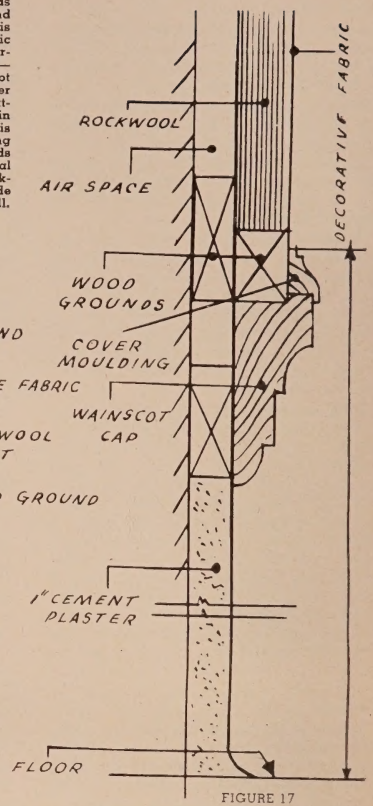


FIGURE 17

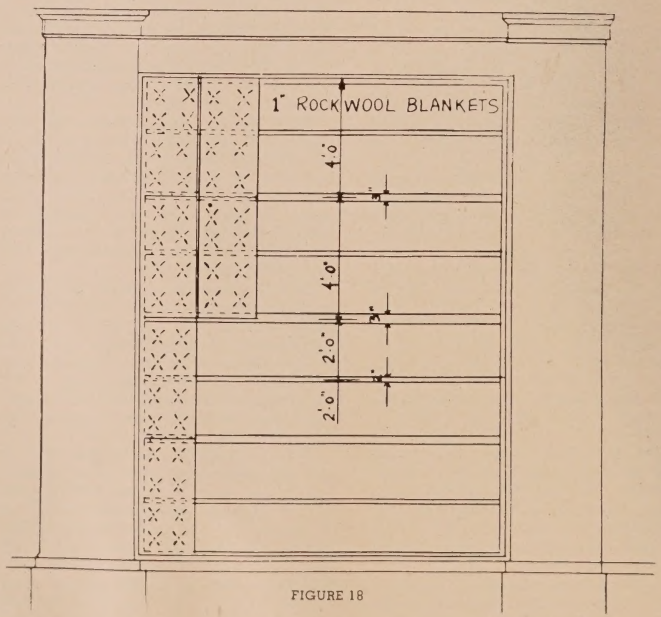


FIGURE 18

FIGURE 19

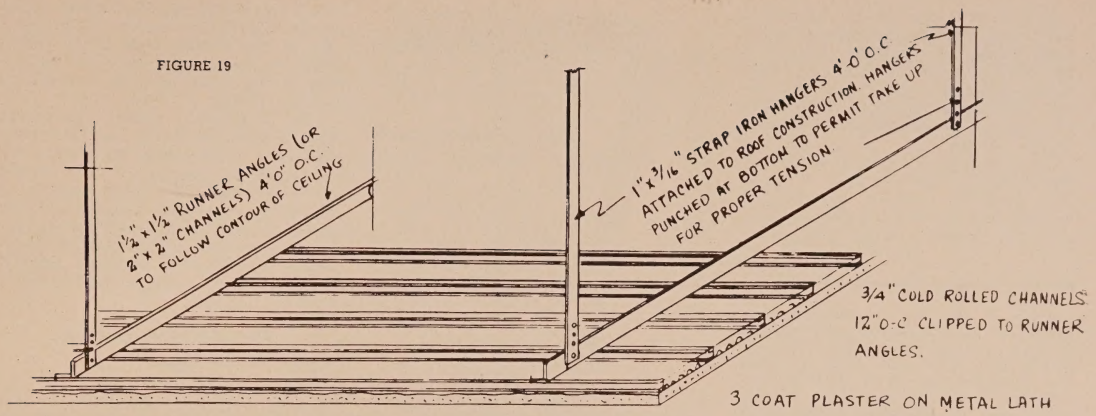


FIG. 19—An adequate dropped ceiling is obtained through hangers securely attached to the roof members by means of special clamps and stove bolts, and to the runners by bolts through contrasting punched holes. Special care should be exercised to be certain that these hangers are under tension and carrying their portion of the load after plastering has been completed. 12" on center across the main furring angles or channels, 3/4" cold rolled channels are attached by approved wire clips, and the metal lath is attached by wire ties.

tation entails additional expense which will bring no return, and is not recommended.

Auditorium Lighting

Auditorium lighting is of two general types: intermission and projection period lighting. Lighting during the intermission period can be either of the direct, indirect or concealed type, and should be bright and cheerful. As it is used for only short periods, efficiency is not particularly important in this type of illumination; its purpose is mainly to create mood or atmosphere. An effective method of intermission lighting is the use of flood or spot lamps of the inside reflector type to bathe the screen end of the auditorium in a flood of light. When the stage or screen platform thus becomes the focal point of the house, it becomes more important that it be decorated in an especially attractive manner.

Projection period lighting should be only of the concealed or indirect type, with the former type preferred as indirect lighting consumes a great deal of current and presents a maintenance problem because of the accumulation of dust in the light coves. Highly adaptable for use during the projection period is the downlight fixture of the type which may be either completely or partially concealed in the ceiling or can be attached to the ceiling where necessary. The feature of the downlight is that the light source is not visible. Exposed light sources, regardless of whether they are covered with diffusing materials, should be eliminated from the walls of the auditorium if they are lighted when the show is on. A common annoyance in many old theatres is the old-fashioned wall fixture which casts a distracting light into the auditorium all during the projection period.

Painting Auditorium Walls

Directly related to the lighting problem is the repainting of the auditorium. As the screen light is the principal source of illumination during the projection period, the manner in which the walls reflect screen light is a critical factor.

What type of paint to use on the auditorium walls may be determined by a simple test. First, project a white light on the screen from one of the arc lamps, with all other light sources turned off. From a seat position about two-thirds back from the screen, observe the reflection of screen light from the various sections of the side walls, noting those sections which reflect the most screen light, those which reflect the least, and those which have intermediate reflection qualities. Surfaces which reflect the least light should be painted the darkest shade or color; surfaces which reflect the most light should be painted the lightest color, and an intermediate shade should be used to paint the other surfaces.

It is desirable that all colors used produce a cumulative effect of a uniform neutral gray under illumination so as not to distract from the screen presentation. This is especially important because of the increasing use of color film. The lightest color can be almost white. When walls are painted in shades which compensate for varying amounts of light reflection, the result, when observed with white projection light on the screen, should be reflection of almost uniform density from all visible wall surfaces. Uniformity of reflected light is an important factor in cutting distraction to a minimum, and permitting the greatest possible concentration on the screen presentation.

Surfaces above the wainscot that come well within the audience area, at least two-thirds back from the front row, should be surfaced with a diffusive texture which will allow no more reflection than that given off by fine sandpaper.

The size of the auditorium will largely determine the choice of colors which will produce the best decorative effect and create the desired atmosphere. It is good practice to use stronger tones in larger interiors; lighter colors will be more effective in areas where space is tight as they tend to create an illusion of spaciousness. Proper color selection will produce just about any mood desired. Red is cheerful and sitmulating, while blue is soothing and restful. Green gives the theatre a cool, inviting appearance. Yellow imparts a fresh, bright atmosphere. Purple is glamourous and dramatic, but should be used in limited quantity because it is dark. Deep blue, maroon and brown may appear depressing unless they are combined with bright, lively shades like orange, yellow or gold.

THE BALCONY

Balcony Seating

Most remodeling experts work on the theory that every balcony seat can be occupied some time, at orchestra prices. To update inadequate seating facilities, they bring the sight lines of all seats in focus, reduce steep slopes and increase the space between rows. Of course, this often means a considerable loss in seats, but what is lost in capacity will more than be compensated for in good will, comfort and repeated patronage.

Before any remodeling work in the balcony is undertaken, the structural supports should be carefully examined for weakness, and repaired or replaced where necessary. If the theatre is especially old, it is probable that stairs, cross-overs and vomitories should be revamped for easy passage.

Steppings

It is often found that balconies have been designed with a steep slope to increase seating capacity, and quite often it is possible to increase the width of steppings in order to increase the space between rows. If it is found feasible to reduce the height of stair risers, wide and easy stairs may be installed without great change in basic construction. With comfortable seats, comfortably spaced, and the climb to them made easier, balcony admission prices can justifiedly be raised to the level of orchestra prices.

It is a good plan to use more than one run of stairs in the main stairway, with horizontal passages connecting the different runs relieving the total ascent. Moreover, patrons do not resent climbing distances to reach seats if ramps are installed wherever possible in the balcony.

When making changes in steppings, and especially when creating a cross-aisle, particular attention must be paid to sight lines so that interference from cross-aisle traffic is cut to a minimum.

Back in the days of the industry's infancy, it was considered good business to pack as many patrons into a theatre as the four walls could hold, and seating arrangements which were uncomfortable, to say the least, were the rule rather than the exception. Especially in the balcony was this true. The occupants of chairs in "peanut heaven" had to sit with their knees jammed against the hard backs of the chairs in front of them. Seating rows were steeply sloped and crammed so closely together in the balcony that patrons wishing to get seats in the middle of an occupied row had to push, wedge, and elbow their way past other patrons, treading on feet, getting tangled in handbag straps, and mussing the hairdos of ladies in the row ahead. These uncomfortable seating conditions persist today in many theatres, and even though lower admissions are charged for balcony seats in these substandard houses, few patrons are willing to sacrifice their comfort for the questionable savings that a balcony seat represents.

If the balcony is not equipped with aisle and step lights, the remodeling program should include their installation, as well as electric outlets for exit and directional signs, which are of great value in controlling crowd movement.

In large balconies, it may be possible to lay out a cross-aisle, and set up a loge section ahead of it. With more luxurious seats, possibly, and a better view of the screen, the loge can be used as a reserved section for special performances, and may command higher admission price than the balcony.

Carpeting

Balconies may be enhanced considerably by the installation of carpeting in the aisles, cross aisles and vomitories. Many times when new carpeting is being installed in the lobby, foyers or other well-lighted sections, the old carpeting, if it is in fairly good condition may be pressed into satisfactory service in the balcony.

In laying carpet in balcony aisles, it must be noted that this poses a definite hazard unless steps are designed with a cut back in the risers. These cut backs or sloping risers rule out the danger of women catching their high heels on vertical risers without nosings, and permit a wider, safer tread.

Lighting

Along with step lights and aisle lights, provision should be made to light the rear section of the balcony at all times, if such lighting was not provided for in the original construction. Especially in houses with transient patronage is this desirable in the interests of better policing.

The ponderous crystal chandeliers that characterize many ancient houses will have to be lowered by winches for relamping and cleaning, if it is decided to retain them. These huge ornamental gee-gaws are rapidly becoming extinct, however, as modern remodeling designers replace them with attractive downlights, cove lighting or large sidewall fixtures which are highly decorative as well as utilitarian.

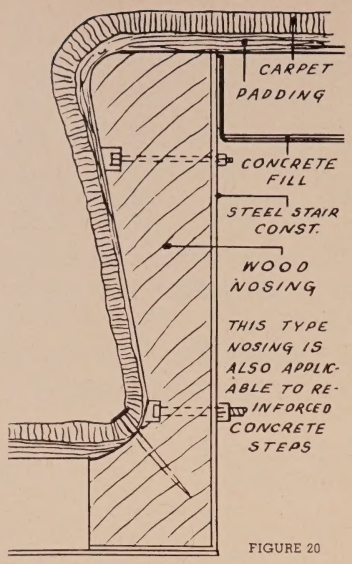


FIGURE 20

FIG. 20—(Above)—Steps that should fill the entire width between seat standards on either side of the aisle, should bear a formed wood carpet strip their full height bolted to the face of the riser. This is a little more expensive but provides the best fastening and will result in less wear on the carpet. FIG. 21—(Below)—Is a different method using a patented rubber nosing strip. Obtainable in most colors to match surrounding fabrics for well lighted areas, such strips should be white, easy to see on balcony, stadium, or mezzanine stairs. Wood ground is used for tacking.

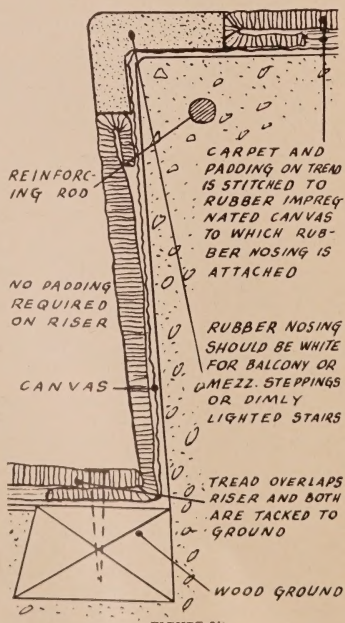


FIGURE 21

PROJECTION BOOTH

Heart of the House

The projection booth is the most important spot in the whole theatre, and the designer who supervises its refitting must be fully familiar with its operation and the equipment which must be installed. The designer must also be familiar with the various regulations and codes which apply to the projection booth, and be prepared to translate them into construction and equipment planning which will protect operators and patrons alike. The American Society of Motion Picture and Television Engineers has established standard requirements which apply to the projection booth, and these requirements when fulfilled will generally satisfy the requirements of most local codes. But exceptions exist, and they should be checked carefully for full compliance.

Dimensions

The projection booth should have (and in many cases must have) a ten-foot ceiling. Twelve-foot depth from front to rear wall is considered good, although ten feet is the minimum depth. If more than two projection machines or spotlights are to be installed, the length of the booth should be increased proportionately from the minimum of 14 feet. Where possible, the booth should be 20 feet long. Portholes in the booth must be protected by hand-operated and automatic fire-proof shutters which are tripped by fusible links and by manual release from the booth exits. Optical glass in the projection ports and plate glass in the observation ports are needed to exclude booth noises from the theatre and theatre noises from the booth. If the booth is in close proximity to the seating area, it is desirable to acoustically treat the walls above the wainscot and the ceiling.

Should the projection booth and its equipment have been neglected through the years, refitting will have to take high priority on the remodeling schedule. Modern booth standards call for a complete fireproof enclosure in which are a toilet room for projectionists and a rewind room, and, adjacent to this, a room for the motor generators.

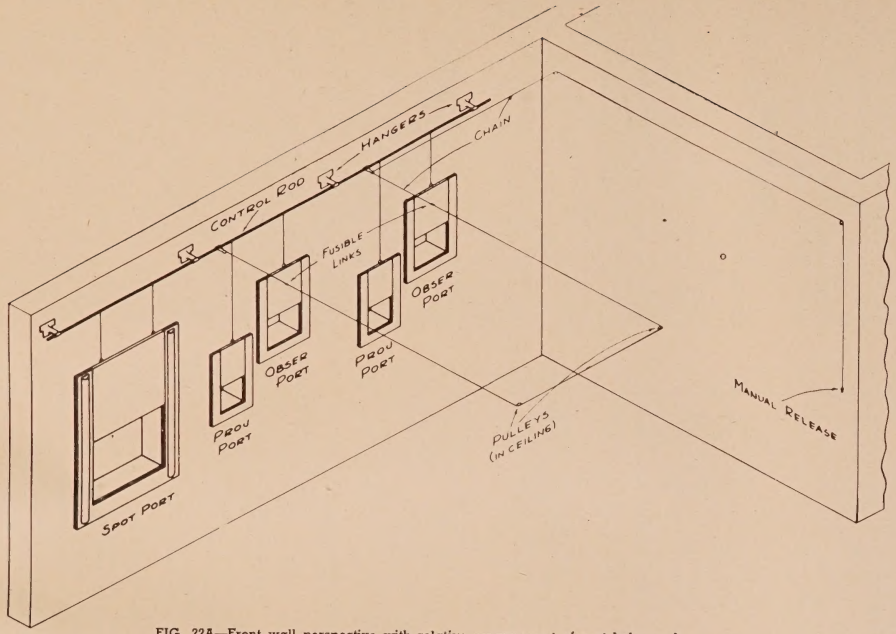
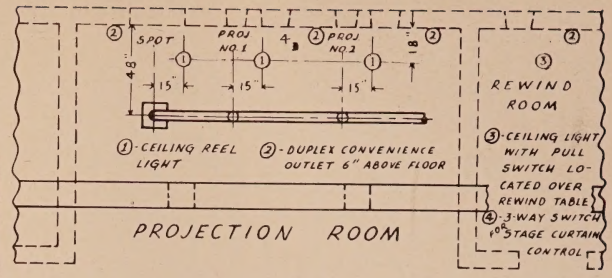
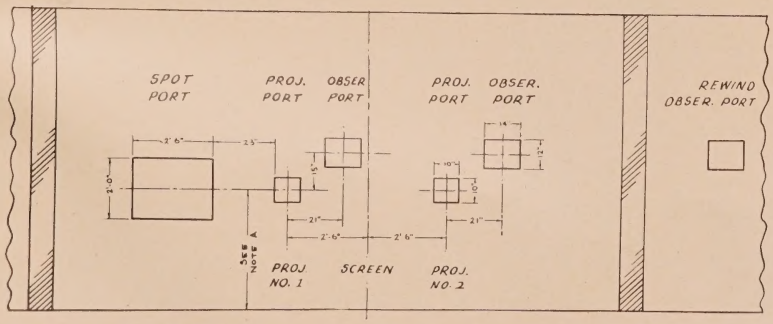
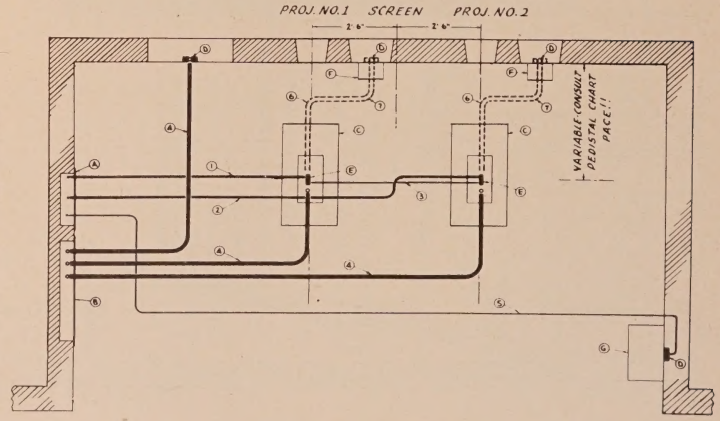


FIG. 22A—Front wall perspective with relative arrangement of port holes and their douser shutters, and the system of fusible link and manual releases to activate the latter. FIG. 22B—Front wall plan subject to variances occasioned by the angle of projection. All glass-enclosed observation ports are constructed with a greater width than height to permit maximum view of the screen.



IDEAL PROJECTION ROOM PLAN should include a Projection Suite composed of: the minimum 16' wide x 12' deep oprating room, a power equipment or generator room sized to accommodate the particular equipment, a rewind room of at least 80 square feet, and a lavatory. If no separate rewind room is possible, the operating room should be lengthened an additional 8' or deepened an additional 2' to accommodate the extra facilities. FIG. 22C—Shows the ideal arrangement of outlets for lighting, convenience and switches. The symbols used are as follows: (1) Ceiling reel light; (2) Duplex convenience outlets 6" above the floor; (3) Ceiling light with pull switch located over the rewind table; and (4) 3-way switch for stage curtain control. FIG. 22D—Shows the equipment placement, conduit and wiring. The equipment symbols are: (A) 110 V. 60 CY. A.C. Circuit Panel; (B) D.C. Distribution Panel; (C) Pedestal; (D) 4-11/16" Square Outlet Box; (E) 4" Square Outlet Box; (F) Volume Control Amplifier; and (G) Main Amplifier. Conduit and wiring symbols are: (1) ¾" Conduit—2 #14 BRC Motor Circuit, 2 #14 BRC Changeover Circuit, 2 #14 BRC Pilot Lamps and Pedestal Outlets; (2) ¾" Conduit—2 #14 BRC Motor Circuit, 2 #14 BRC Pilot Lamps and Pedestal Outlets; (3) ½" Conduit—3 or 4 #14 BRC (Depending upon type installed) Changeover Loop; (4) 1¼" Cnduit—2 #2 BRC to Arc Lamps; (5) ½" Conduit—2 #14 BRC to Main Amplifier; (6) ½" Conduit—Sound System Wiring; and (7) ½" Conduit—Sound System Wiring. Should 3-phase Tungar or Copper Oxide rectifiers be used, an additional relay circuit of two #12 BRC must be run direct from each rectifier to each pedestal.





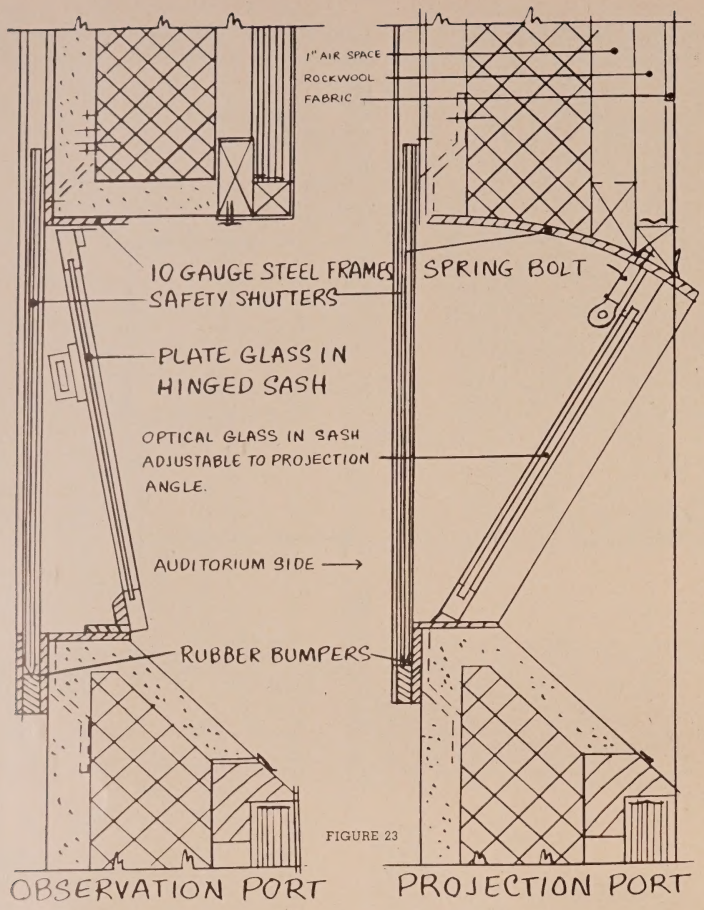


FIGURE 23

FIG. 23—The observation port (left) should be closed with a good grade of plate glass, set in a frame which will permit easy cleaning on both sides. If glass is tilted from the perpendicular it will overcome reflections and improve the critical view of the watching projectionist. The projection port (right) should enjoy a good grade of optical glass set in a frame that can be adjusted to the projection angle. It also should be easily removed for daily cleaning. Recommended installation methods can be noted.

Portholes

Two portholes are required for each projection machine, one for observation and the other for the light beam, and, while the size of these ports is sometimes set by local regulations, the average and sufficient size is 10 inches square for the projection port and 10 by 12 inches for the observation openings. Both ports should be inclosed with glass in adjustable frames. A high grade of optical glass should be used in the projection opening, and this glass should be in a frame which can be adjusted to be normal to the projection angle. A good grade of plate glass should be used for closing the observation ports, and the glass should be set in a frame that may be easily adjusted to facilitate cleaning on both sides. The operator will have a better view out of the observation port if the glass is tilted slightly to overcome reflections from house lights and the screen.

With spotlights in the booth, portholes to accommodate them will have to be much larger than the others in order to allow the spots to pivot horizontally and vertically to cover the entire stage. Spotlight openings should be closed with polished wire glass set in removable stops. As this opening is necessarily large, the glass should be set in a frame with metal stops, without provision for hinging.

Specially shaped openings are required for effect machines and stereopticons, and should this equipment be contemplated the manufacturer should be consulted so that booth openings can be tailored to specifications.

It is mandatory that projection and observation openings be protected on the projection room side with safety shutters of steel or transite board which will close automatically if fire breaks out anywhere in the booth. A system of fusible links and cords holds these shutters open. A metal shaft is installed on ball-bearing hangers above the openings and extends the full length of the front wall of the booth. The shaft has pegs inserted over the center of each opening from which the safety shutter is hung by means of a fusible link or a cord. Each cord is looped over the proper peg on the shaft, and on one end of the shaft is a counterweighted arm held in position through an arrangement of cords and pulleys with the cord running over the center of the machines and broken with fusible links at each machine. When the cord is severed, the counterweight drops, and the loops slip off the pegs, allowing all safety shutters to fall into the closed position. Provision for manually dropping the shutters should also be made at each booth exit. Counterweights should be placed on the cords operating safety shutters on large booth openings.

Electrical Outlets

If new sound and projection equipment is to be installed, wiring diagrams should be obtained from the manufacturer of the equipment. Conventional outlets should be installed in the front wall of each projection booth, at each machine location for connecting trouble lights and soldering irons, if these are not built into the equipment.

Mechanical and gravity ventilation is necessary in the booth, with one system directly connected to the lamphouses.

Even though local codes do not always compel the inclusion of two exits at opposite ends of the booth, these should be provided for the safety of the projectionists.

THE STAGE

Stage Floor

If the floor of the stage is in bad condition it should be repaired, of course. Old wooden floors may be covered with dark, dull finish linoleum, or stained a dark color to prevent reflection of light from the projectors. If the floor is in an irreparable condition, it should be replaced with a concrete structure.

If it is decided to tear the stage down to a platform three or four feet above the orchestra floor, this platform can greatly add to the beauty of the auditorium if properly treated. Draperies of appropriate color and design, hung from the proscenium arch and closed to the picture help make the platform the focal point of the house. The screen curtain should be hung on a track, and opened and closed by means of an electric curtain machine controlled by push buttons on the stage and in the projection booth.

Footlights, borderlights, or floods in the auditorium ceiling also operated from the projection booth, should be planned for lighting the platform and for illuminating the screen curtain and stage set at the opening and closing periods. A system of slowly revolving colored lights may be used to play a dazzling cascade of artistic effects on the stage curtain between shows.

It should be pointed out that the stage may not be used as such in some localities because of agreements with the local stagehands' union. Before any alteration which contemplates future uses of the stage is started, it is a good idea to consult the local stagehands' union.

Plastering or finishing the walls and ceiling of the stage is neither necessary nor desirable, since they are obstructed from the view of the audience by the stage set, but there should be some provision in the construction of the stage ceiling for the hanging of borders, tracks and other stage equipment.

Stage Drapes

The usual complement of stage draperies for a theatre of medium size is a screen curtain about one foot in front of the screen, a main valance directly behind the proscenium arch, and two intermediate sets of masking borders and legs, so placed and of sufficient width and depth as to mask off stage space from the front row of seats. An additional main proscenium curtain may be installed directly behind the valance, if desired.

What to do with the stage sometimes poses a problem in the remodeling project. Sometimes it is advantageous to tear down the upper part of the stage house where a full stage exists in order to reduce maintenance and heating costs. But if the stage is in good repair, and the gridiron is in usable condition it is desirable to retain the stage. Even though the motion picture theatre is designed primarily for the showing of films, it will be found necessary at some time to have some sort of platform for speeches or promotional activities which are an adjunct to theatre operation, or a future change in the house's policy may necessitate a stage for live shows.

New Type Screen

It might be well to consider the installation of the fairly new "light-surround" type screen which was designed to increase realism of the projected image, and give more viewing comfort by providing truer and more pleasing tones in color images. The screen features side and top panels which pick up diffused light from the projected image, thus eliminating the need for the conventional black masking. With this "light-surround" or "floating" screen, the screen is a source of running illumination for the auditorium. The illumination thus controlled by film density, is diffused by the walls and ceiling of perforated metal in saw-tooth formation, with facing toward the screen at wider angle than that toward the rear, so that light is directed across the auditorium in a forward plane, and out of the eyes of patrons.

EXITS

Exit doors have long been a source of bother to the theatre management, particularly those which open into isolated exit courts, as they offer temptation to gate crashers. Because of the panic hardware required for securing these doors, they are more easily opened from the outside than regularly locked doors, and young hoodlums are quick to discover this. If the exit doors are unopenable from the outside, the procedure has been for one member of a gang to pay admission, then surreptitiously unlatch the doors for his buddies to sneak in. Since few theatres have sufficient ushers to police the exit doors, it is recommended that an electric alarm system be installed connecting these doors with a signal in the manager's office and sounding an instant warning when the exit doors are tampered with.

Safety in event of emergencies and security against gate-crashing hoodlums are the prime considerations in appraising the condition of exit doors to determine the extent of alteration or replacement they will require to bring them up to modern standards. The theatreman should be prepared to replace old exits with up-to-date, panic-proof and fireproof installations, recondition the exit courts, and possibly install an electrical alarm system on the doors, if these features have been neglected in the past. In the interest of safety, steps and steep ramps leading into the exit courts should be eliminated.

Most old theatres will require new exit doors. These should be either of hollow sheet metal or kalamein, and must carry an underwriter's "C" label. While it is difficult to obtain a labeled, flush-type kalamein door, this type is preferred over the paneled variety as it holds up much better under severe weather conditions. In the paneled type door, water will seep behind the mouldings, especially at the bottom rail. If it is not possible to obtain flush-type doors, the paneled type may be weatherproofed by applying a 14-gauge sheet metal panel to the outside surface, and weatherstripping completely around.

As mentioned earlier, side exit courts have to be put in condition that will provide safe passage in event of an emergency, with such improvements possibly entailing new paving and improved drainage. If a new floor is to be installed in the auditorium, it may be possible to adjust the level of the floor to the court exit, thus eliminating the danger posed by steps and steep ramps.

SERVICE ROOMS

Manager's Office

The manager works long hours in the preparation of various forms and in handling large amounts of money every day. He also must confer with newspaper advertising representatives, prospective employes and vendors. These duties must be kept in mind when his office is planned.

The manager's office should be situated so that it is accessible to outside visitors and the public areas of the theatre, and should be connected by means of an inter-communicating telephone with the boxoffice, projection room, doorman, assistant manager, treasurer and stage. As most incoming calls can be taken by the cashier, the outside telephone should be an extension from the boxoffice phone with a buzzer from the boxoffice. The doorman's station should be equipped with a buzzer to signal the manager in case of an emergency. The office must measure at least 10 feet by 12 feet, and in larger theatres should be extended with an outer office and an adjoining office for the assistant manager or treasurer. Floors can be covered with carpet, linoleum, or asphalt tile, and the walls and ceiling can be of plaster with base, chair rail and picture mould.

Locker Rooms

Most average sized theatres require three locker rooms—one for the cashiers and uniformed female help, one for the ushers and other uniformed male help, and one for the cleaners. Each of these rooms should be large enough to accommodate a locker for each person using the room, a dressing bench and mirror, and a lavatory.

It is quite possible that when the theatre was originally designed inadequate provisions were made for such behind the scenes operations as servicing, storage, and management. The remodeling project offers the opportunity to remedy any such long standing oversights. Attention in this regard might be directed toward improving the manager's office, cashiers' locker room, ushers' locker room, cleaners' room, sign and lamp storage spaces, electrical control room, janitor's closets, fan and air-conditioning rooms, boiler room, and attic space.

As all three locker rooms will most likely be in the same general area, structural glazed tile can be used for partitions, with both faces glazed. Floors may be covered with asphalt tile or linoleum.

Cleaners' Room

A cleaners' room for the cleaning women who ordinarily work at night, should be finished similar to the locker rooms, and should have in the room or in an adjacent area, space for the storage of pails, mops and other cleaning equipment.

Each level where mopping is required should have janitor's closets with a slop sink and storage shelves. Glazed structural tile is preferable in these spaces as it is easiest to keep clean.

Electrical Control Room

The electrical control room should be located near the front of the theatre to reduce the length of the branch circuit runs and to eliminate local switching for the lobby and foyer lighting. Also, this room may be used for storing standee posts and ropes. The electrical control room should be large enough to accommodate and allow easy access to the general lighting panel, sign lighting panel, and the power panel. If a storage battery emergency lighting system is to be added, additional space will be required for the batteries, racks and charger.

THE HEATING PLANT

Radiators

Radiators are unsightly and often inefficient. If air conditioning with indirect heating coils is to be installed, old cast iron radiators along the side walls of the auditorium may be eliminated. Where outmoded radiation is required, the clumsy iron radiators can be supplanted by fin-type radiation enclosed in recessed convectors, thus saving space and making a definite improvement in the theatre's appearance. The installation of a booster heating coil and blower to direct heated air across the front entrance doors will greatly aid in eliminating cold drafts in the lobby and at the rear rows of seats.

Boilers

The old boiler should be checked carefully for cracked sections if it is to be retained. The tubes and shell must be examined if the boiler is of the cast iron sectional type or of the steel tubular type. A standard type of boiler covering should be used to insulate both types, and thorough patching and renewing should be done where needed. If automatic high-low water cutoffs are not part of the old boiler equipment,

If the theatre's heating plant is to be replaced, a number of considerations will govern the selection of the new unit, and these will be touched upon in this section. If it is decided to retain the old heating plant, the chances are it will require extensive overhauling to put it in condition to operate economically and efficiently.

these should be added. Steam or hot water supply lines and return lines should be examined for size, pitch, covering and possible low points in the runs which are the cause of circulation stoppage and annoying noises.

If the boiler is in safe, efficient operating condition, but is hand-fired, it might be advantageous to install a mechanical firing unit, either a stoker, oil burner or gas burner. The gas burner is the most convenient of the three but would be the most economical only in areas where natural gas is available at low rates. Availability of fuel and its cost will also govern the choice of a stoker or oil burner.

Automatic Controls

Automatic controls, actuated by thermostats located throughout the theatre and outside the theatre, should be installed regardless of the type of fuel used. These controls will make possible the variation of the amount of fuel consumption with the variation of the human load inside the theatre, and will anticipate a change in the outside temperature, thereby conserving fuel and maintaining comfortable temperatures in the theatre at all times.

It will sometimes be found that the replacement of direct radiation with indirect heating will be less expensive than putting in new supply and return lines under the floor slab, if the old lines are in poor condition. If a new air-conditioning system is to be installed during remodeling, this would be considered in the change of heating systems as an indirect heating system will necessarily depend on a blower for circulation of the heated air, and direct radiation will have to be retained in the front of the house, including the toilet rooms, projection booth and other parts of the building.

AIR-CONDITIONING

Duct Installation

When ducts are installed over a ceiling, extreme care must be taken to avoid ceiling damage, and workmen must be impressed with this fact before any work begins. Temporary plank walkways should be installed in the work space, and continual inspections should be conducted while the work is in progress and afterward to make sure that no plaster bond has been broken and that no hanging supports have been severed without proper replacement or reinforcement.

Damage will be difficult to detect from above as well as from the orchestra or balcony, and the plaster ceiling may be so weakened by unapparent damage as to become a serious threat to the safety of the patrons below. This is especially applicable if the ceiling has heavy ornamentation.

While it is possible to allow much of the work required for an air conditioning sysem or ventilating system to proceed while the show is running, it is dangerous to have work proceeding above the ceiling during show time.

The problem of distributing air properly in the auditorium becomes more difficult in cases where there is no space in the attic for ducts. Large ducts sometimes can be run over the rooftop, in which case they will have to be well insulated. Ducts also can be disguised as beams, and run through the center and directly under the ceiling or along the sidewalls. Where duct sizes are smaller, in other sections of the house, ducts can be furred in so that they do not mar the general appearance.

If it is decided to retain existing metal ductwork, duct interiors will have to be cleaned of thick layers of accumulated dust and dirt. Many contractors specialize in this type of work, and do a highly satisfactory job of cleaning, using special vacuum equipment.

In installing a new air-conditioning system, the ducts required to circulate the air may pose a serious problem. However, if trusses have been used in the construction of the roof, the problem is partially solved as there will then be sufficient space above the ceiling of the auditorium to run the larger ducts.

While ducts are being cleaned, the entire duct system should get a complete going-over. All joints and seams which may have come open should be securely sealed in place. Loose or missing hangers should be repaired or replaced. Particular attention should be given to points where sheet metal ducts join with ducts of masonry or plaster.

The plenum spaces, to which ducts are connected, will require similar cleaning and servicing. Quite often the space between the balcony soffit or that of the mezzanine are used for this purpose, and the duct connections here should be cleaned and secured. Such servicing often will spell the difference between poor operation of the air circulating sysem and good operation. Once the entire system has been put in good condition, periodic inspections should be scheduled to insure against future breakdowns.

Excessive accumulation of dirt in the plenum spaces indicates leakage or the need for new filters. Some ventilating systems were not installed with filters, and where this is the case the installation of them will greatly aid in keeping the theatre clean. Disposable filters of glass fibre, animal hair and other materials are the least expensive and are most satisfactory, provided they are inspected regularly and replaced when no longer effectvie. Better results, at higher cost, can be attained with automatic self-cleaning filter equipment.

If in the course of the duct system inspection it is found that rust deposits have formed, excessive condensation is taking place because of the difference in the temperatures of the air in the duct and the air in the enclosing space. This usually occurs where main supply ducts run over suspended ceilings, and the attic space becomes very hot due to the lack of roof insulation and proper ventilation of the attic space. This condition may be relieved considerably by gravity ventilators through the roof into this space, with louvers in the outside walls at each corner to provide circulation. Ventilators and louvers should be equipped with weather-proof closures. In addition, it may be necessary to insulate the ducts themselves. This will not only put an end to condensation, but will take a large load off the air conditioning system.

If new roofing is to be installed, it is recommended that the required insulation be installed on the roof deck before the new roofing is put on, thus ruling out the necessity of insulating the ducts. However, gravity ventilation should be provided for regardless of whether the roof is insulated.

Before fans or other heavy equipment is located in any part of the building, structural supports should be checked by an experienced engineer, and additional supports or reinforcing that may be needed to carry additional loads should be installed. Special caution is required in this regard where equipment is to be installed on the roof. Fans and compressors must not be placed where their noise or vibrations can possibly interfere with the show, and should be mounted on heavy concrete foundations and equipped with vibration eliminators. The sound of rushing air may be eliminated by setting the large supply fan to run at a low velocity. If the gas piping from the compressor to the condenser is attached to a structural mem-

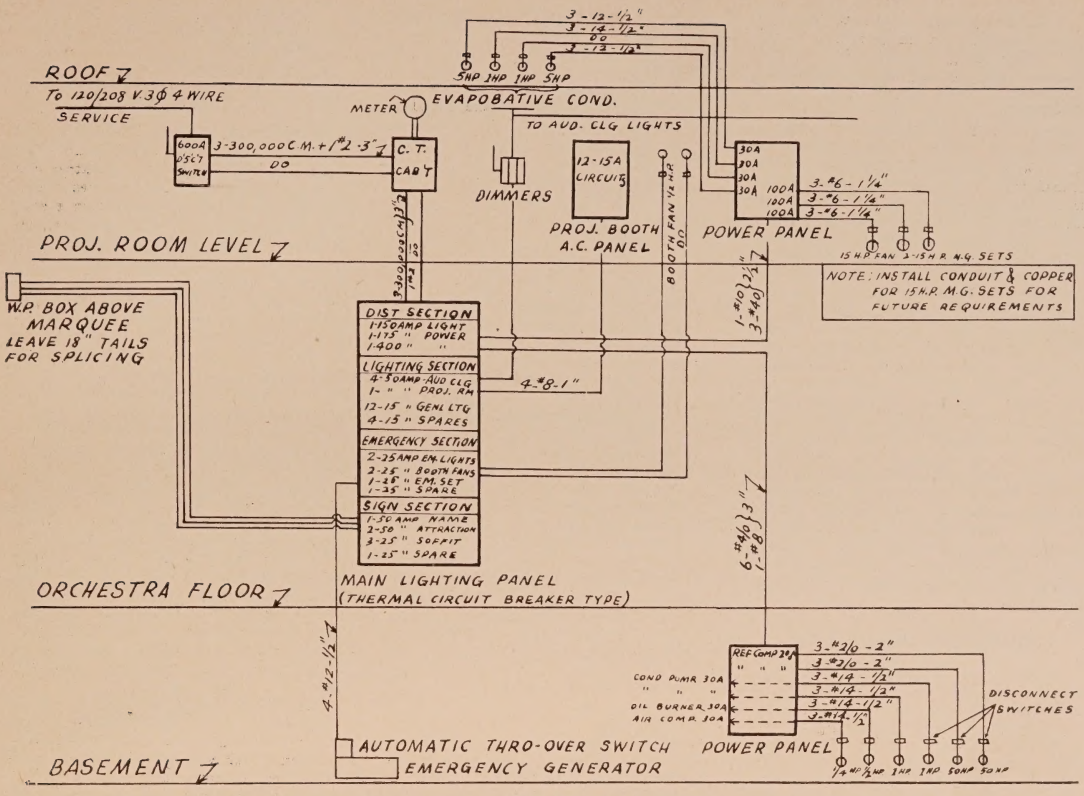


FIGURE 24

FIG. 24—A diagrammatic layout of the electrical panels and feeder lines necessary to serve a theatre of about 1200 to 1500 seats. While existing lines may indicate variances for reasons of economy, this is the most efficient basic approach. Sketch assumes a 4-wire, 3 phase, 120/208 volt, 60-cycle service.

ber of the building, noise audible in the theatre may result, and this can be overcome only by properly insulating the members, or, in extreme cases, by removing the support or connection.

Fresh Air Intake

Proper placing of the fresh air intake is occasionally difficult and expensive, and many intakes are consequently installed improperly in alleys or exit courts, close to the ground, or alongside a flue from an adjoining restaurant. Such installations will continue to be a source of annoyance, and will have to be changed at some time. The proper location for a fresh air intake is one where no large amounts of dirt, smoke from flues on adjoining buildings, or undesirable odors will be drawn into the system, and this location will, of course, depend on the location of the theatre.

Exhaust vents should be located where they will not be a nuisance to the owners of adjoining property.

When air conditioning equipment is installed in cramped spaces, servicing and replacement of parts becomes difficult and expensive. Certain parts of the apparatus will certainly wear out during the life of the equipment, and if worn parts are too inaccessible to be serviced, they will be neglected, and serious trouble will develop.

WIRING

Estimating Cost

When the initial remodeling budget is drawn up, an electrical contractor should be called in to estimate the cost of all electrical work to be done, and an adequate portion of the budget should be set aside for this work.

While economy in many remodeling details may be desirable, when it comes to electrical wiring, nothing short of the best quality installation will suffice. It is the unwise operator who tries to cut the cost of a wiring job and settles for a second-rate installation which is often a potential fire hazard as long as the theatre stands. Installed under experienced hands, a thoroughly safe wiring installation is a sound investment, regardless of how high the cost. If the wiring system has not been kept up to date through the years, the cost of updating it in compliance with local codes and underwriters' regulations will be high. Quite often, the theatreman has no choice in the matter of modernizing his wiring system, for an authorized inspector may insist that the necessary changes be made as a condition of further operation.

While economy in the actual cost of installation should not be a major consideration, it is possible to recover the cost of the new work over a period of years through an efficient new lighting plan which can reduce the total wattage used under the existing system.

Checking the Rates

Even if no change in the wiring system is contemplated, it is recommended that the utility company servicing the theatre be consulted to determine whether the proper metering hookup is in effect, and whether bills for consumed electric current are being computed at the most economical rate. Each utility company has several different rates, one of which will be the most economical in a particular instance. When additional motors for air conditioning and ventilation are installed, for instance, the rate will definitely change.

The demand charge is a definite, fixed amount set by the utility company on the basis of the connected load or determined by the installation of a demand meter. While ramifications of the demand charge are perhaps too technical for further discussion here, the theatre management should be aware of the charge and have the metering checked by an electrical engineer, and act on his advice.

A saving generally can be effected by disconnecting the large motors in the air conditioning system during the months when cooling is not needed.

Dimmers

Should it be necessary to install a new wiring system in the auditorium, it is wise to install also some auto-transformer type dimmers, which differ from the resistance type in that they allow only that amount of current which is actually being consumed at the fixtures to be used. This type of installation permits a great measure of economy, as only one wiring circuit is required to the fixtures, which can be dimmed to "full on" down to "out." These dimmers are available in both automatic and hand-operated models.

All codes require provisions for emergency lighting, and these provisions may be satisfied in most cases by the installation of two 500-750 watt outlets in the main ceiling, connected to the emergency panel, and with secondary control through a three-way switch installed in the janitor's closet, or some other place where it will be readily accessible to the night cleaners. Thus, the requirements for both emergency lighting and cleaning illumination are met.

EQUIPMENT CHECK LIST

A check list of equipment necessary for the operation of a theatre, much of it equipment which will require replacement, repair or servicing during the remodeling program, is noted below. After each item is checked, it may be found that many items not included will suggest themselves, or that some of the items listed were overlooked in the original remodeling plans. Following are the essentials:

The List

- Acoustical material
- Announcement frames and stands
- Carpets
- Chairs, cashier's
- Chairs, theatre
- Changeable letters
- Cleaning equipment
  - Brooms
  - Pails
  - Mops
  - Rags, etc.
- Coin machine
- Decorative painting
- Directional signs
- Display frames
- Electric bulbs
- Exit signs
- Exterior signs
- Fire extinguishers and axes
- Furniture, house
- Furniture, office
- Holdout posts
- Holdout rails
- Holdout ropes
- House drapes
- Lighting fixtures
- Lockers
- Picture booth equipment
  - Horns
  - Motor generators
  - Picture sheet
  - Projection
  - Sound
- Public address system
- Rubber mats
- Sand urns
- Stage drapes
- Stage rigging
- Ticket chopper
- Ticket machine
- Towel holders
- Uniforms
- Vacuum cleaners
- Wall fabrics
- Waste receptacles

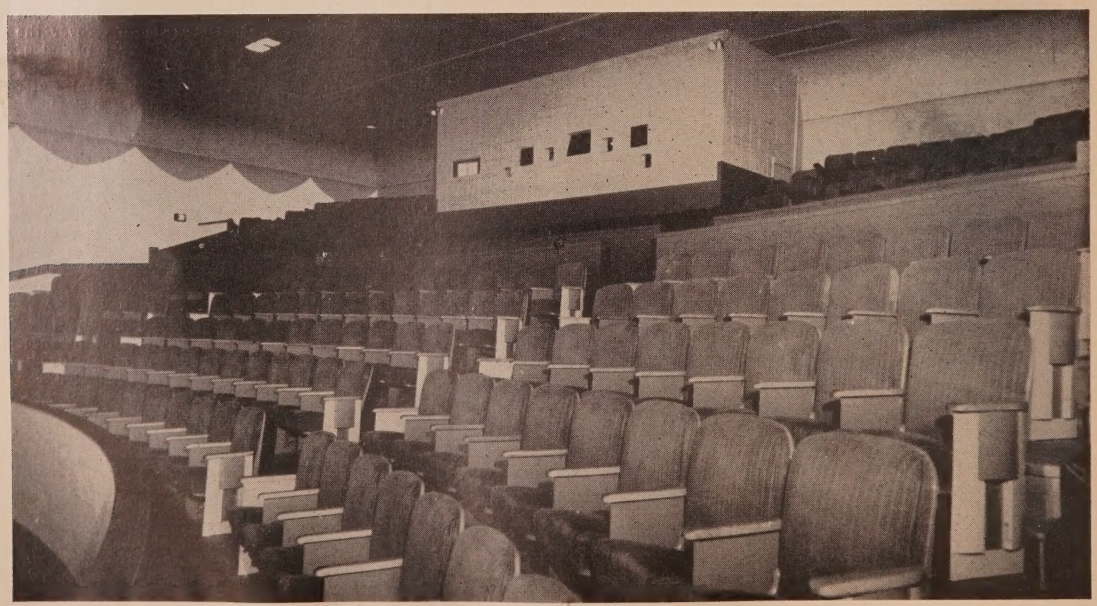
SUMMARY

In summary, budget limitations and government restrictions greatly limit the extent to which time-worn theatres can be transformed into show-places which are attractive and up to modern standards of comfort and motion picture presentation. Under these circumstances, all that can be done to enhance the earning power of each situation must be determined by a careful survey, conducted with the authoritative advice and know-how of experts in all the various fields involved in theatre remodeling. Each facet of the program should be developed into an individual project, with costs pre-determined as accurately as possible in each case, and these projects should be classified in order of importance so that first things are done first.

Modern methods of integrating eye-pleasing form, with efficient function are to be credited for creating a new concept in theatrical design which differs from the primitive layout of the old nickelodeons as much as the first horseless carriages differ from the sleek masterpieces of automotive designing that come off today's assembly lines. Trick architectural effects and baroque decor went out with high buttoned shoes.

The trend today is toward simple lines, heavy emphasis on comfort, and functional good looks. That is the combination which will attract patrons and keep them coming back for the enjoyable evenings that only a completely modern theatre can bring.

49 YEARS OLD but looking as fresh as tomorrow, is this recently remodeled HEILEG, EUGENE, ORE. Originally built in 1903 as a stage theatre, its 1952 remodeling brought air conditioning, a cycloramic screen, Kroehler "push-back" chairs, and a general excellence unsurpassed by younger contemporaries.



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DESIGN

1952

World Theatres Continue to Improve

With Brazil's Building Boom Setting a Fast Pace, Progress Goes on Abroad Despite Various Setbacks

While the demands of defense production have diverted supplies of strategic materials from theatre construction in the United States and Canada, virtually halting the building of new showcases and sharply limiting the remodeling of old ones in both countries, and while serious economic difficulties have curtailed theatre construction in England, France, and elsewhere, the world's theatres nonetheless continue to improve in every respect.

In countries such as Britain, France, Germany, and Italy, where varying degrees of economic instability and the still unhealed scars of war pose serious obstacles to progress, the development of the physical theatre is measured in terms of quality rather than quantity. While relatively few new theatres have been erected in these countries in the past year, there has been considerable progress in facelifting outmoded and war damaged houses during 1951 with the advancement in this direction most impressive in Italy, France and Germany.

Theatre designers of Italy, France, Belgium, and Denmark appeared to be the pace-setters in Europe in the past year, and the plans to come from their drafting boards have been realized into some truly remarkable examples of theatre luxury in combination with modern functionalism.

Political unrest in the Near East has not been a serious deterrent to theatre progress, apparently, for movie palaces of Arabian Nights splendor are still being built in sizable number throughout the area. Focal point of theatre progress in the Near East is Egypt, where some of the world's most lavish showcases have been built to accommodate an enthusiastic movie-going population.

In Mexico, Cuba, the Dominican Republic, and throughout South America, an extensive boom in theatre construction is producing the most significant advances, both in quality and quantity of new showcases. While the Caribbean area and South America are becoming increasingly theatre conscious, the most notable developments in construction during the year were evidenced in Brazil in general, and São Paulo, Brazil's rapidly expanding industrial center, in particular.

IN BRAZIL

The boom roars on in Brazil, and the theatre industry, nurtured by the vast industrial expansion, swelling population increase, and fabulous prosperity which have made the country "the land of tomorrow," is keeping pace with the forward surge.

As one of the most rapidly developing areas of the world, and as the largest country in South America, Brazil ranks with the most important motion picture markets. Its population, which was 48,000,000 in 1945, today numbers 51,000,000, with the increase due in large part to the heavy flow of European immigration to the country after the war.

São Paulo, center of Brazilian industry and the world's fastest-growing city, has 120 theatres and 40 more under construction to accommodate its 2,250,000 population. Rio de Janeiro, with a population of 2,300,000, has 150 theatres and 20 projected ones. Before the war, Brazil's theatres numbered 1,500; today there are more than 2,000.

From 1945 to 1952, an average of 470 films were distributed in Brazil each year, with 9.4 per cent of them Brazilian-made features; 74.7 per cent from the United States, 8.3 per cent from France, England, and Italy; 3.7 per cent from Mexico and Argentina, and 3.9 per cent from other countries.

In 1951, President Getulio Vargas issued a decree compelling all theatres to show one Brazilian feature for each eight foreign films. Exhibitors protested bitterly, arguing that Brazilian production of full-length features was not sufficient to supply the market satisfactorily, since small town and neighborhood theatres change their programs almost daily. However, the government stood firm on its decision, and when 19 theatres in Rio de Janeiro refused to obey the law they were closed by the police. With their business thus threatened, and in consideration of proof submitted by the Syndicate of Motion Picture Producers to show that a large stock of unreleased Brazilian pictures existed, the exhibitors finally agreed to comply with the ruling, which is now being carefully obeyed throughout the country.

With the demand for domestic features thus stimulated, Brazilian film production is on the upswing, and Cia. Vera Cruz, a budding Hollywood on the outskirts of São Paulo, is becoming the center of production activity. Producers there have signed contracts with Columbia Pictures for world-wide distribution of their films. One Brazilian producer, Multifilmes, is making the first domestic picture to be filmed in Technicolor. An indication of the increased activity in production is the fact that studios in São Paulo and Rio de Janeiro have turned out 35 feature films in the first four months of this year.

The new theatres springing up in Rio and São Paulo are impressive for their palatial grandeur, the luxury of their appointments, and the excellence of their equipment.

The term "movie palace" was never more literally applicable than it is in these two cities, for the extensive use of marble—in graceful staircases, sweeping colonnades, floors, and walls—and the distinctive use of mirrors and crystal lighting fixtures in lobbies and lounges, gives a characteristic stateliness to the new crop of showcases. With few exceptions, the new theatres have a formal appearance, combining many features of auditorium design and lobby decoration which were popular in American theatres about 15 years ago with the latest ideas in functional planning. The effect is luxurious, formal modernity without severity or pretentiousness, and is a dominant theme in Brazilian design, although there are several notable examples of departures from the typical influences.

Almost all of the country's theatres are equipped with sound and projection systems, and other projection room supplies, of such American brands as Simplex, RCA, and Century-Westrex, and while equipment of French, Italian, British, and even Brazilian make has appeared on the market since 1945, Brazilian exhibitors still give preference to American brands. The projection rooms of Brazilian theatres are especially noteworthy for their roominess and the tiled floors and walls which give them a neat, clean, maintenance ease, appear-

BRIEF: ***If the past year has been characterized by international tensions, economic instability, and uncertainty throughout the world . . . it has also been marked . . . paradoxically . . . by some impressive advances in theatre construction almost everywhere. Progress in the war-crippled nations of Europe has been remarkable . . . in view of the obstacles to be overcome. Asia and the Near East have made tremendous strides in the development of their theatres . . . despite turbulent political and economic conditions. But the most phenomenal advances in theatre building were evidenced in Latin America in general . . . and in Brazil's fabulous São Paulo . . . in particular. Far from the centers of international conflict and crises . . . and enjoying unprecedented prosperity . . . Latin America is witnessing a period of dynamic expansion . . . and the theatre industry is flourishing with the boom.***

While it would be impossible to present a detailed survey of theatre progress in every country of the world . . . within the confines of these few pages . . . the following article is an attempt to present some of the most notable, representative advances of the past year . . . and the world theatres pictured and described here are but typical examples of how the latest ideas in design and construction are being translated into form around the globe.

ance as well as protection from fire.

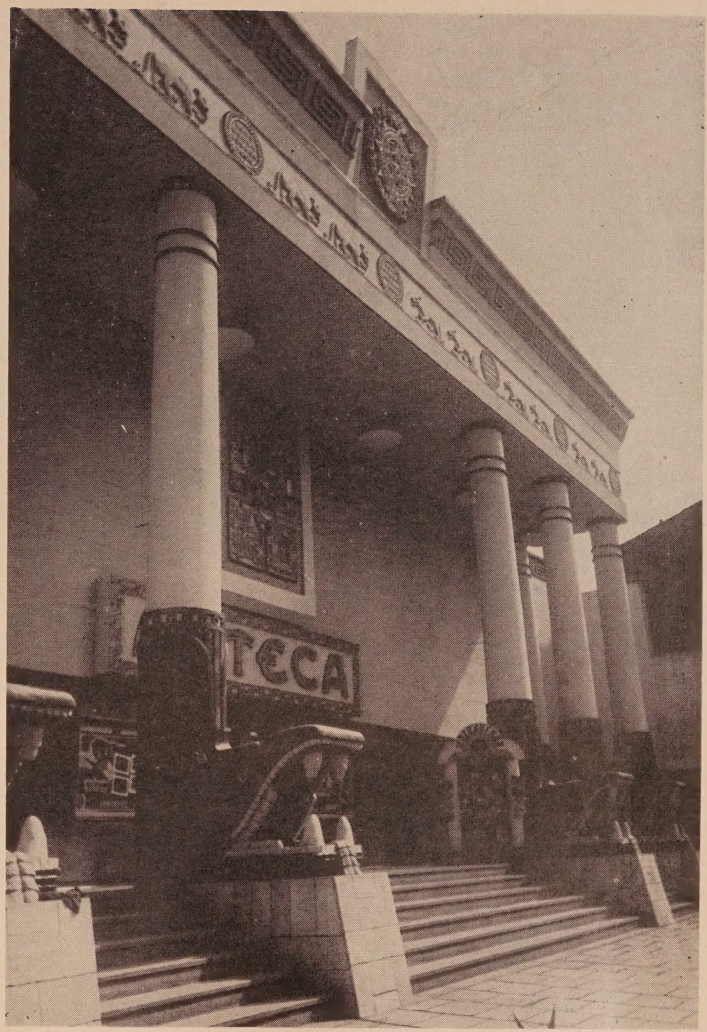
Admission prices, standard in Rio and São Paulo, are ten cruzeiros (54 cents) for first run theatres, and seven cruzeiros (38 cents) and four cruzeiros (22 cents) for subsequent runs.

Rio de Janeiro

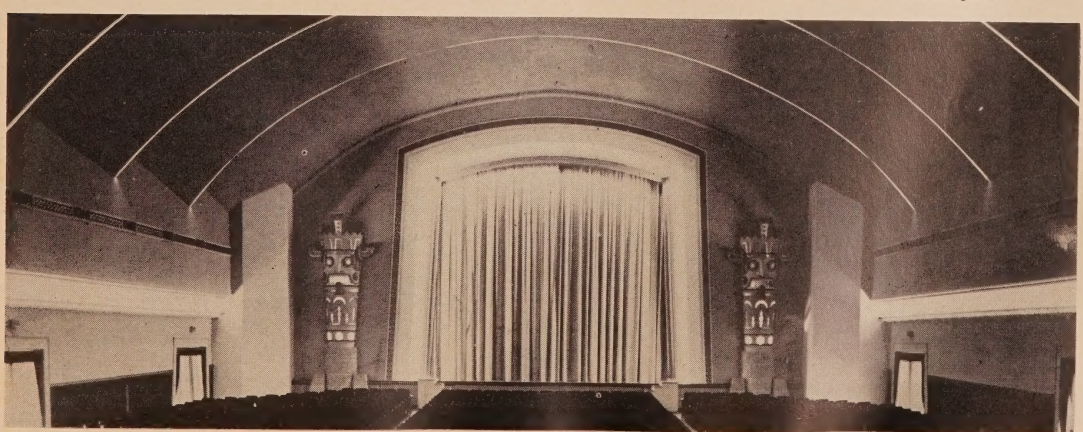
Rio de Janeiro, easygoing and lethargic in comparison with bustling São Paulo, has high regard for relaxation, a quality which is reflected in the excellence of its theatres. Among the new theatres in the center of the city are the Presidente, a deluxe 826-seat spot in the Presidente Hotel building; the Marrocas, a 774-seat subsequent run house, and the Carioca, an ornate 1,000 seater.

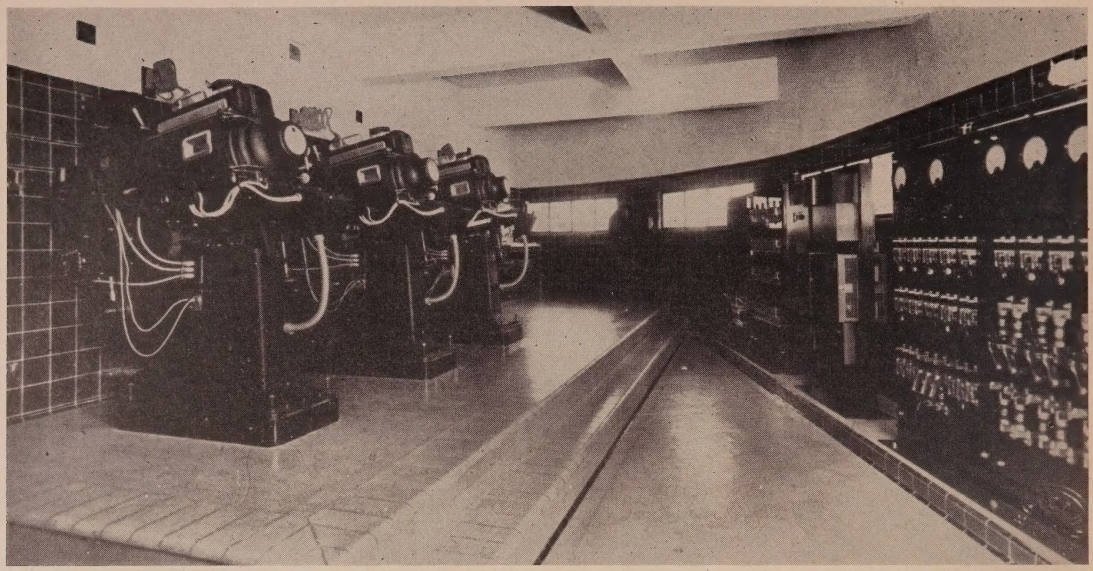
Theatre building in Rio has been particularly intensified in the neighborhood shopping districts, and typical of the new showplaces in these areas is the Santa Alice, a handsome first-run house which seats 1,300 in its artfully conceived auditorium; the 1,200-seat Maua, whose auditorium ceiling is painted blue and has moulded plaster stars and clouds to resemble the sky; and the Miramar, whose extremely simple lines—both in its white concrete exterior and in the white plaster and wood paneling which comprise the decorative elements of the auditorium and lobby—give the theatre a smart, modern appearance.

Recently built in one of Rio's middle-class districts the São Pedro, can ac-



THE 1907-SEAT AZTECA, Rio de Janeiro, carries the Mexican and Aztec Indian theme from the front to the proscenium arch; but with restraint and good taste that does credit to its designers.





PROJECTION ROOMS in Latin America gleam and sparkle with tile and spaciousness. This is the workroom of the Carioca in Rio.

commodate 2,530 in its spacious auditorium, and is highly typical of new Brazilian theatre construction in its formal modernity.

Perhaps the most striking new theatre in Rio is the 1907-seat Azteca, whose front is a faithful reproduction of the ancient Aztec Temple of Tigers in Mexico. Eight steps in a wide marble staircase lead up from the street level to the entrance, above which is a ceiling decorated with Mexican motifs and supported by six artistic columns. At the base of each column is a giant Aztec tiger head. Key decorative element of the lobby is a large painting depicting the "Legend of the Volcanoes," and which is handsomely set off by a border of mosaic and a planter box at its base. Two large lighted aquaria are also featured in the lobby. The auditorium has an arched ceiling, painted clear blue; side walls painted cream and decorated with Mexican motifs, and the screen is flanked by two giant statues of Aztec gods. The Azteca, also a first-run neighborhood shopping district theatre, was designed by the firm of Penna and Franca.

São Paulo

While the theatre industry has developed phenomenally in Rio de Janeiro, its growth in São Paulo has been nothing short of astounding, for in this city of today in the "land of tomorrow," where a new building is completed on the average of 50 minutes every day of the year, and where the socio-economic climate is ideal for business expansion, the theatre industry has surged forward in the swelling stream of progress which has made São Paulo the economic powerhouse of Brazil.

In the span of 62 years, the city's population has rocketed from 65,000 to 2,250,000 and though it ranks 20th in world population today, it may well be the fifth largest city by 1975.

With its paradoxical tropical setting and frenzied economic activity, and having one of the most impressive skylines in the world, São Paulo is a kind of South American Chicago. Real estate in the center-city Triangle, the financial heart of the metropolis, costs as much as land on Wall Street. It is a common occurrence for modern office buildings to be demolished to make way for bigger ones. The expansive avenues which have

DIGNIFIED SIMPLICITY features the Miramar, Rio de Janeiro, which serves a subsequent-run neighborhood shopping area.

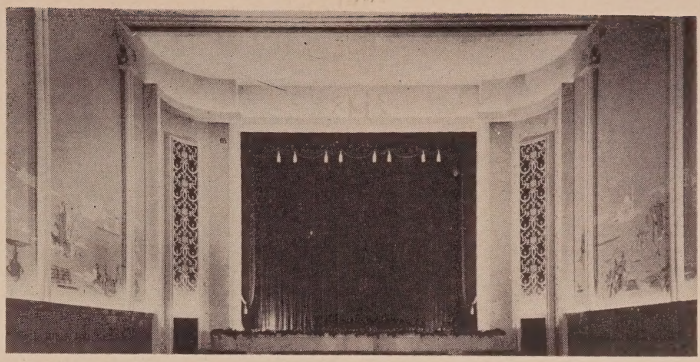
AN IMPOSING FACADE promises a tasteful interior for the 1300 seat Santa Alice, Rio de Janeiro.

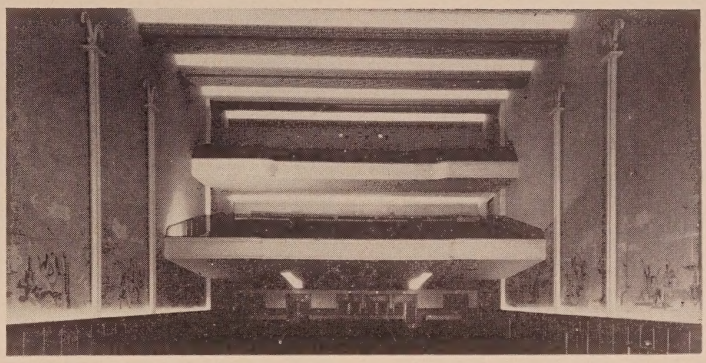
been cut through the city to accommodate the flood of factory workers and shoppers are no longer adequate, and traffic congestion is a problem which grows more serious every day. It has swank residential sections and mushrooming suburbs. There are at least 500 millionaires living in the city, and probably a thousand more who will soon be millionaires. São Paulo consumes more electrical power per residential customer than Chicago.

What is the key to the amazing growth of São Paulo? The phenomenon has been traced by some to the dynamic drive of the *Paulistas* themselves; others credit the area's natural resources — coffee, minerals, cotton, the ideal nearby port of Santos, and a bountiful supply of cheap hydroelectric power. Much of São Paulo's expansion has been spurred on by the investments of foreign enterprisers, with the United States one of the latest to see the advanages of the area.

Fanning out from the city into the state of São Paulo, more than 34,000 factories, manned by 700,000 workers, produce half of Brazil's industrial goods. Some of the big, blue-chip U. S. corporations expanding in the São Paulo area include General Motors, Ford, International Harvester, Firestone, Otis Elevator, and Sears and Roebuck, whose mammoth downtown department store dominates the city's retail market.

São Paulo has not neglected its social



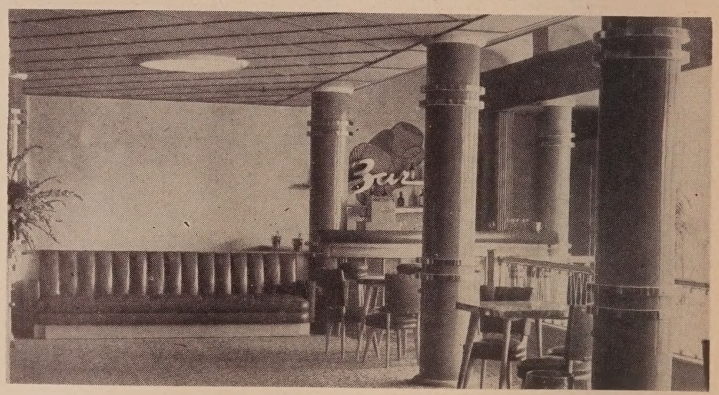


THE 1900-SEAT MARROCAS, Sao Paulo, follows a Moorish architectural and decorative motif.

institutions, despite the burning preoccupation of its people with drawing the wealth from their land. It boasts one of the world's tallest, most complete libraries and has scores of luxurious hotels and night clubs, and magnificent schools and churches. In such a locale, it is little wonder that the theatre industry has burgeoned and prospered as it has, and that the showplaces of São Paulo rank with the world's best.

São Paulo's Theatres

Most impressive of the city's new theatres is the 1,900-seat Marrocos, said to be the finest theatre in all South America. Built in a gleaming 13-story office building in the heart of São Paulo's bustling business district, the Marrocos (Morocco) is designed with a Moorish architectural and decorative motif, executed in vividly colored marbles, hard plaster, and stucco. Its entrance is a majestic white marble colonnade about 45 feet high, which gives the theatre an imposingly stately air. The huge lobby is floored with black marble inlaid with copper designs, and leads to an ornate foyer, from which patrons may either enter the main floor or take one of three elevators to the two balconies. Elaborate Moroccan frescoes are sculptured on the walls and ceilings throughout, and attractive mosaic patterns decorate floors connecting stairs and passageways. Mirror paneling has been used extensively in the lobby area to impart an air of luxury and spaciousness.



A DELUXE NEIGHBORHOOD THEATRE is the Plaza, Sao Paulo, which has 1500 seats. Note the modern bar as an "extra profit" venture.

Of the theatre's 1,900 seats, 1,200 are on the main floor, with the balance distributed between the two balconies. Generous spacing of seats is assured with a distance of 39 inches from back to back.

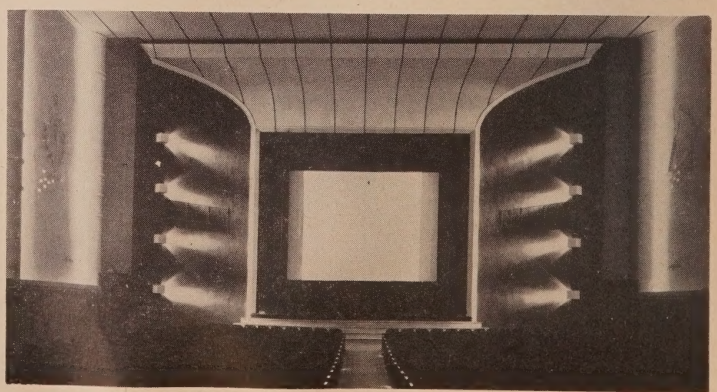
Handsome murals depicting Moroccan scenes adorn the side walls of the auditorium, and a planter box, shaped to the scalloped contour of the stage, is effective in relieving the sharp severity of the proscenium lines.

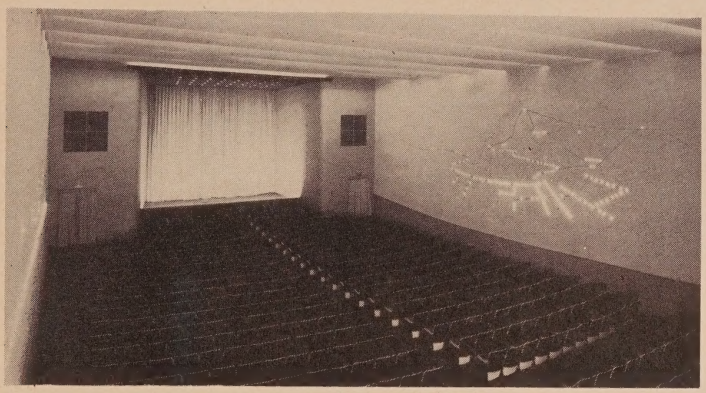
With its white tiled walls and brilliant lighting, the spacious projection booth has the aseptic air of a hospital operating room.

An interesting feature of the theatre is a bas-relief plaster panel in the main lobby, depicting the history of motion pictures, from Chaplin's "City Lights" to "Joan of Arc" and the Brazilian picture "Caiçara," the first production to represent Brazil in an international film festival.

The Marrocas is equipped with the latest and largest Simplex XL sound and projection systems, Peerless Magnarc lamps, Super Snaplite F/1.9 lenses, and Hertner transverter in a deluxe three-projector installation.

Also outstanding among São Paulo's new theatres is the 1,500-seat Plaza, a deluxe house in a neighborhood shopping district. The facade of the Plaza, an interesting blending of grey granite and Botticino marble, highlighted by concealed illumination, shows the marked Continental influence which is evident in





Brazilian theatre design. Four large paned glass window sections above the entrance permit a view of the theatre's cocktail bar in the balcony foyer. With its leather-upholstered modern furniture, rich carpeting, recessed lighting fixtures, and marble pillars, the cocktail lounge resembles that of a swank hotel. Unusual applications of light and color lend a distinctive, dramatic air to the Plaza's auditorium.

The ultimate in modern design is the Rio, another extremely attractive showcase recently built on one of São Paulo's main thoroughfares. The facade is a large oblong frame into which is set a fluted concrete background, the name of the theatre, in graceful script letters, and, along the bottom of the frame, the announcement of the current attraction in neat changeable letters. At the base of the frame are six sets of entrance doors and sculptured stone pillars, which hold attraction signs. The central pillar, an undulating, monolithic structure, serves as the boxoffice. The design of the lobby is truly a work of modern art, combining abstract curves and plane surfaces, painted in delicate pastels and illuiminated by concealed fixtures, in a well-integrated, satisfying whole.

The auditorium has a stepped ceiling, with each of the ten steps lighted by subdued, indirect illumination. Decorating the side walls are cleverly executed representations of Rio de Janeiro's harbor, with the Sugar Loaf, the Corcovada, and the famous shoreline depicted in lights. The auditorium seats 900.

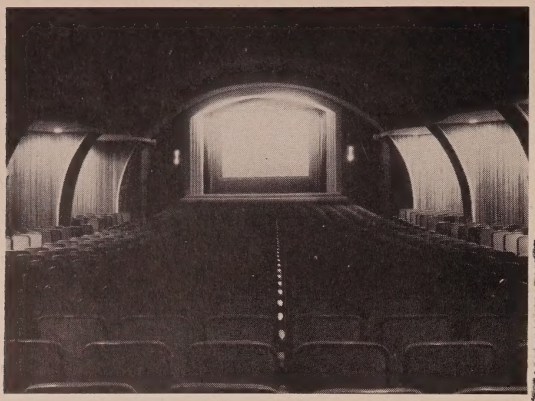
DRAMATICALLY MODERN is the main-stem Rio, Sao Paulo, where the 900-seat auditorium decoration is worked out in lights.

Equipment of the Rio includes Simplex projection and sound systems, Peerless Magnarc lamps, Kollmorgen Snaplite lenses, a Hertner transverter, and a Walker screen.

The Tropical, recent addition to one of the city's neighborhood shopping districts, has a front of reinforced concrete, embellished in the upper section with structural gridwork and faced with glassy mosaic over and around the glass entrance doors. Seating 2,500 in its orchestra, loge, and balcony, the auditorium has ceiling lighting, designed to give a border effect, and cast plaster panels on the sidewalls as its chief decorative features. Two white marble staircases, equipped with wrought iron handrails, lead up to the balcony from the main floor.

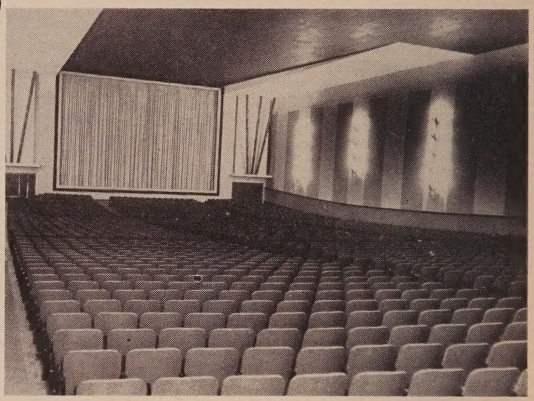
Another new neighborhood shopping district house is the Paris, whose front, with its thick white rectangular columns supporting a concrete marquee, and austere auditorium lines strongly reflect the Continental influence. Light fixtures resembling flower holders and a planter box on the stage are main decorative features of the simply designed auditorium. The Paris can seat 2,000.

The new Oasis, in São Paulo's main business district, formerly was a shop on the ground floor of an apartment building. Seating only 534, it is a rather modest showcase in comparison with other new ones in the city, but it is distinctive for the concrete bow type



AN UNUSUAL ARCH features the small, 534-seat Oasis, Sao Paulo. It replaced a shop on the main floor of a large luxury apartment house.

RECENTLY REMODELED, the Jussara, Sao Paulo, has a most unusual and dramatic indirectly lighted changeable letter marquee worthy of note.



construction of its auditorium, which gives the theatre a quonset appearance, and for its American-type marquee. The large marquee, running the full width of the theatre front and overhanging the pavement, and designed in the conventional America style of a decade ago, appears rarely among the new Brazilian theatres, that at the Oasis being one of these departures from the usual trend.

Other newly built São Paulo theatres include the 800-seat Itamarati and the 1,150-seat São Bernardo, both in the center of the city; the 1,901-seat Jupiter and the 1,393-seat Goias, both in neighborhood shopping districts, and the 1,800-seat Primax, located in the industrial section of the city, near the parts and assembly plants of Ford and General Motors.

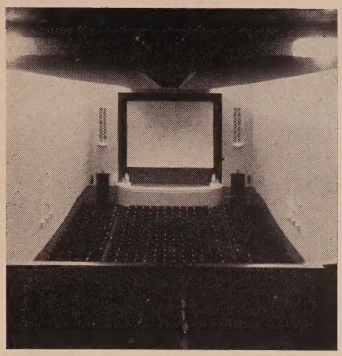
Equipment of the Itamarati includes Kalee projection and sound systems, while the São Bernardo, Jupiter, and Goias have Century C projection machines and Westrex Advanced sound systems, and the Primax has Ernon and Zeiss-Ikon projection equipment and Westrex sound.

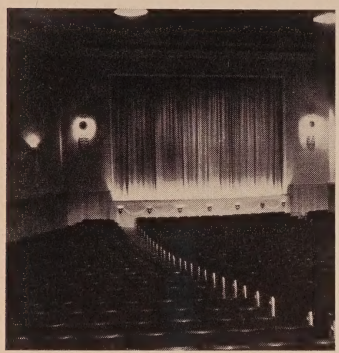
While there has been a boom in the construction of new theatres in São Paulo, there has also been considerable activity in modernizing the old houses and expanding their seating capacities to accommodate increasing patronage.

Opened in April of this year in the main business district was the República, which was one of the city's oldest theatres until 1936, when it was converted into a state sales tax collection office. Reconversion to theatre use was begun in 1951, and the rejuvenated República is now numbered among São Paulo's finest houses.

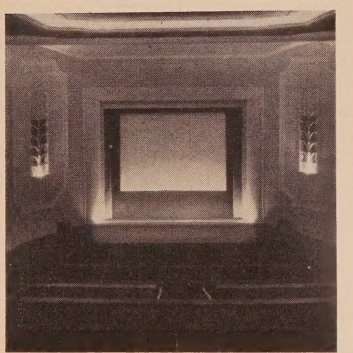
The upper facade is faced with grey cement, and a red lattice pattern forms the background for the name of the theatre, formed by individual neon letters, while the lower part of the front has grey stone facing, a wood-paneled boxoffice, and three sets of large glass

THE REMODELED REPUBLICA, Sao Paulo, seats 2400 on a single floor, and specializes on repeat runs of outstanding pictures. Its main business district location gives it many advantages.





OTHER FINE THEATRES in Sao Paulo are: (top) the Cairo, extensively remodeled recently; (below) the Ritz, in center city; the lush new Paris; and the new 2500-seat Tropical.



doors. Seating 2,400 on its single floor, the auditorium is beautifully decorated with large-candle-shaped light fixtures along the walls, a ceiling of red, and walls in alternate blue and grey vertical stripes.

Although the República is one of the city's best theatres, it shows only repeat runs of first-rate films already shown in São Paulo.

As a safeguard against the shortage of 35mm. films, due to the country's rigid import restrictions, the República has two French Horston 16mm. projectors, in addition to its two Simplex XL machines, and is fully equipped otherwise to show 16mm. pictures.

Extensive remodeling programs also were recently undertaken at the 1,835-seat Marabá, the 1,400-seat Jussara, the 850-seat Cairo, and the Ritz, all situated in the center of the city.

ELSEWHERE IN LATIN AMERICA

Elsewhere throughout Latin America, great strides in theatre design and construction have been made in the past year, and, unimpeded by material shortages, stimulated by generally prosperous conditions, and bolstered by continuing high theatre attendance, this progress has all the earmarks of an enduring trend. The big, plush showcases springing up in all the major cities of South America, Mexico, and the Caribbean area are setting the pace for luxury, modern design, and excellence of equipment.

Venezuela

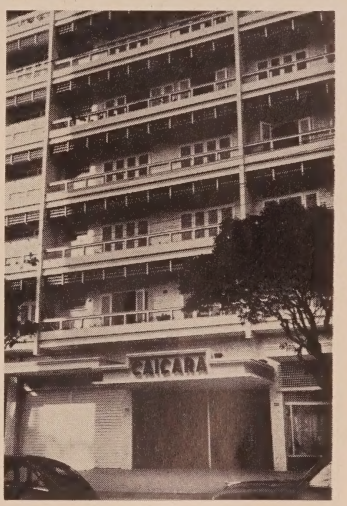
In Venezuela, for example, the new Teatro Imperial, located on the main floor of a nine-story office building facing the historic Plaza Candaleria in downtown Caracas, ranks with the finest theatres in the Western Hemisphere. The building housing the theatre, designed by Alayeto, Bled y Cia., who also supervised the construction and decorating, is owned by Dr. Jose Martinez, prominent local attorney. It was erected and equipped at a cost of more than four million bolivars—roughly a million and a third American dollars.

The auditorium of the Teatro Imperial is paneled throughout with bleached mahogany, which blends perfectly with carpets of deep red, pearl gray, and black Italian mosaic. The 1,200 Kroehler "Push Back" seats of the latest model are upholstered in rich red mohair with all metal parts finished in gray. The entire building is air conditioned with Carrier units, and it is the only theatre in downtown Caracas which provides unlimited parking space for all patrons.

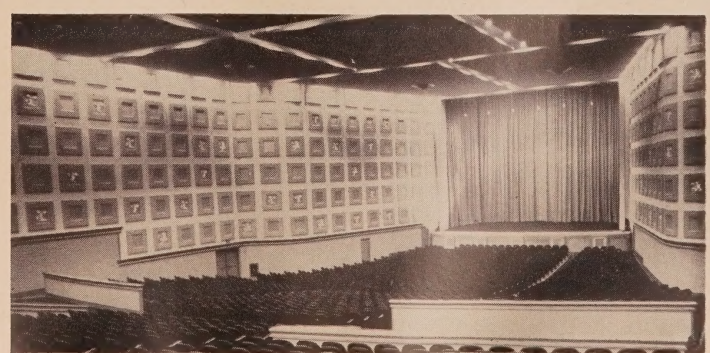
Also in Caracas, Venezuela, the Teatro Junin is notable for its fine interior appointments and for the cleverly executed lighting pattern of its front. Also situated on the main floor of an office building, the theatre makes use of the five non-theatrical stories of the building for a facade with glassed-in lighting panels extending up beyond the roof to a small tower, and with two tiers of concealed lights around the roof of the entire structure to provide a compelling effect.

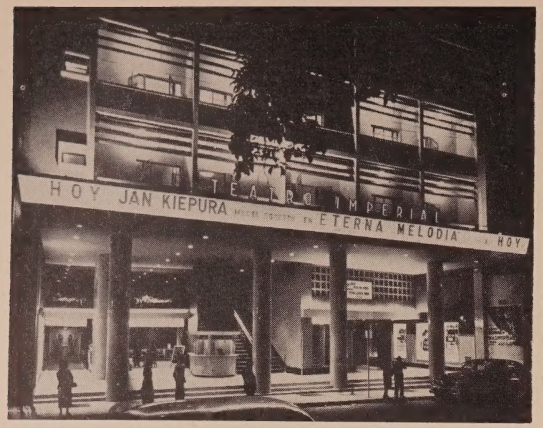
Peru

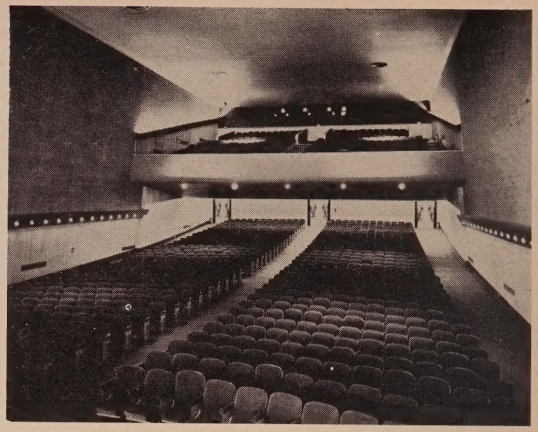
Another outstanding South American theatre is the Cine Opera, a Peruvian house of monumental proportions and spectacular interior and exterior design. Seating well over 4,000 in a huge main floor, loge and two balcony sections, the auditorium is richly decorated with quilted leatherette paneling, framed paintings, and elaborate lighting fixtures. Its ceiling is framed by moulded



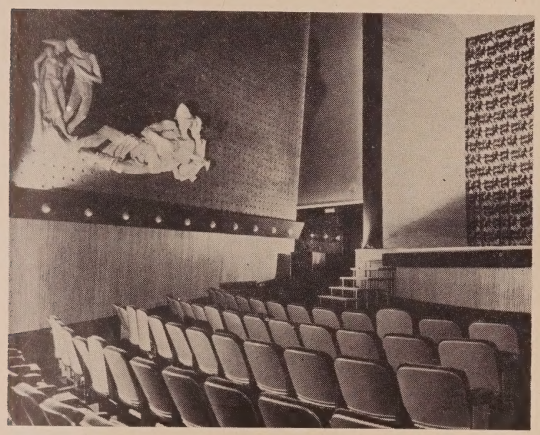
IN SANTOS, the port city for Sao Paulo, the new Caicara was built in the base of a modern new apartment building. Note the decorative treatment.

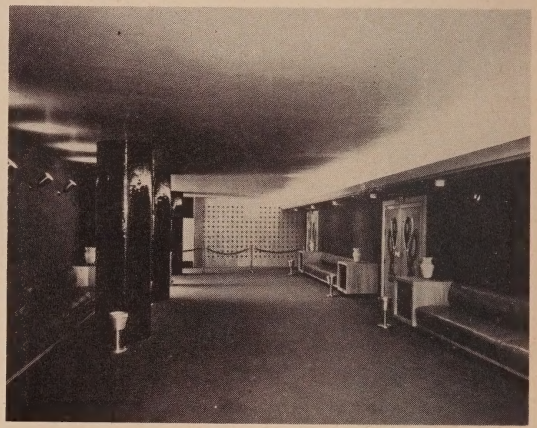




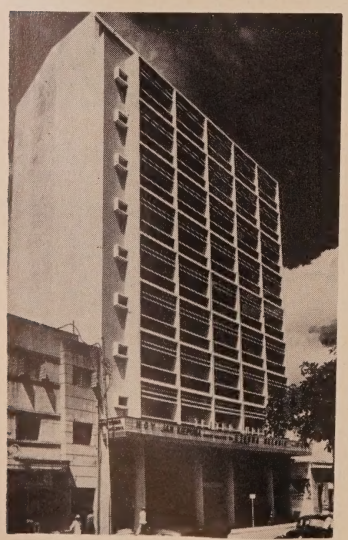


THE NEW IMPERIAL, Caracas, Venezuela, ranks high among recent efforts. 1200 Kroehler "Push-Back" seats, complete Carrier air conditioning, and generous parking facilities in its down-town location, mark it for extra attention. Alayeto, Bled y Cia. designed the theatre and supervised the decorating.





THE THEATRE occupies the main floor of a 9-story office building and is reported to have cost the equivalent to $1,330,000 in U. S. currency.



plaster, scalloped in design, and highlighted by concealed fixtures. A large, lighted centerpiece in the ceiling features a luxurious crystal chandelier.

The front of the Cine Opera, executed in stone, concrete, and corrugated tile, is recessed to produce an alcove effect, thus accentuating two pieces of classical sculpture, the most distinctive features of the facade. This deluxe showcase was equipped throughout by RCA International.

Argentina

In Rosario, Argentina, the recently built Radar exemplifies the versatility of glass as a structural material, having an expansive front which is almost entirely plate glass, set in a framework of concrete. From the street, a false lobby ceiling of concrete gridwork is visible, and, indirectly lighted from above, adds impressively to the attraction power of the Radar's dramatic facade. Modern appointments throughout the theatre are in keeping with the theme of beauty through simplicity.

Mexico

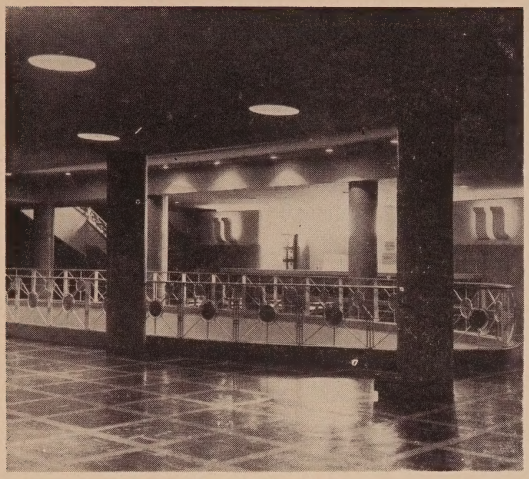
Said to be the largest, most luxurious theatre anywhere in the world, the Florida began operation in Mexico City last April. The new theatre can seat 8,000 (compared with the 6,000 of New York City's Radio City Music Hall), and can accommodate an additional 3,000 standees.

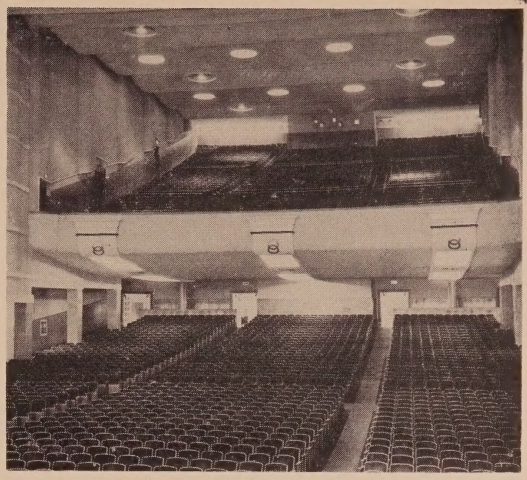
The Florida is the latest addition to the Granat Brothers Circuit, which also operates the Colonial, Opera, Coloso, Ermita, Granat, and others. It will probably function as a convention hall as well as a theatre.

The site occupies 43,000 square feet, and an idea of its size may be had from the fact that the lobby alone could accommodate two of the film houses located in the center of the city. Marble, bronze, mirrors, silks, and brocades have been utilized lavishly to achieve the ultimate in luxury. Some $19,885 was spent for sofas, tables, and corner-seating nooks alone.

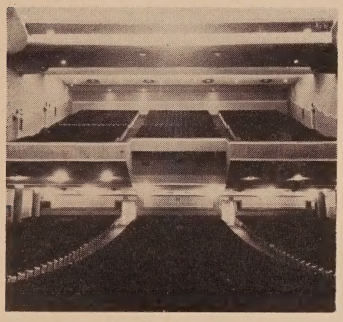
Two generating plants for light and power, installed by Camiones and Maquinaria, insure continuous service in event of a power failure.

The screen, measuring 1,200 square feet, and said to be the largest projection screen in the world, was especially constructed for the theatre. Three Simplex projection machines are among the Florida's equipment.

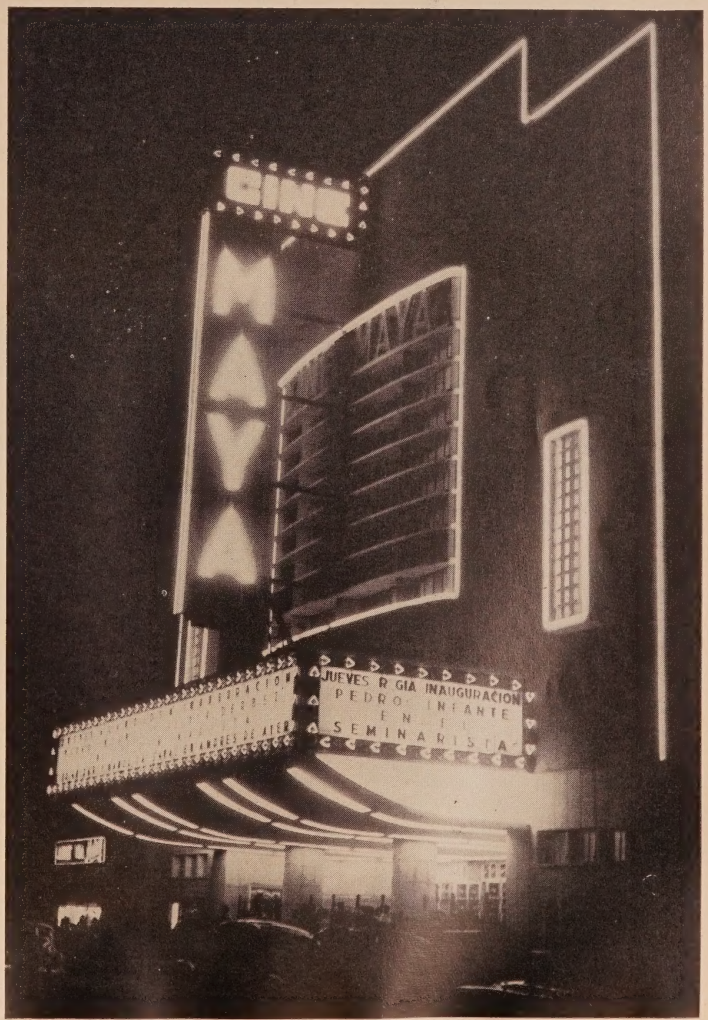




IN MEXICO, the 3098-seat Maya, Mexico City, is relatively small by contrast to the 8000 seat Florida, but there is no questioning its modern appointments. Its night lighting is good.



ANOTHER large new theatre in Mexico City is the 3200 seat Orfeon which is completely modern.



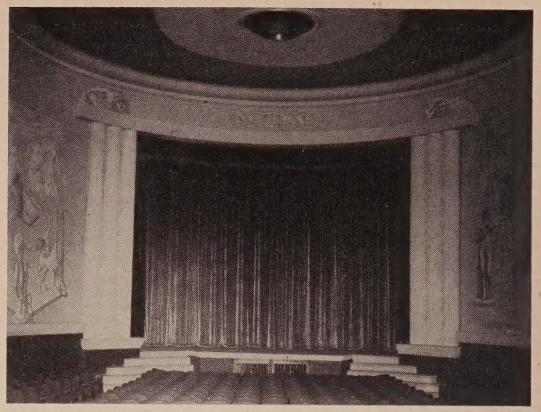
Typifying the high standards being attained in new theatre construction in Mexico is the Maya, a 3,098-seat house recently designed by Carlos Vergara Omaña in Mexico City. Its stepped ceiling and side walls provide excellent acoustics as well as a streamlined decorative effect, and recessed square and circular lighting fixtures highlight the auditorium's tasteful decorative treatment. Marble has been used extensively throughout the non-show areas of the theatre—in walls, columns, staircases, and floors—to impart an air of quiet elegance. The Maya's front utilizes the full attraction power of artfully applied light in a brilliant marquee, a panel-lighted soffit, horizontal and vertical signature signs, and fluorescent framing around the entire front of the building.

The Maya is equipped with a Westrex sound system, water-cooled Century projectors, and Ashcraft Super High lamps.

Cuba

Newly constructed in Havana, Cuba, the Los Angeles is a pace-setter in modern design, both in its extremely simple but highly effective front and in its artistic auditorium treatment. The

IN THE DOMINICAN REPUBLIC, the new Elite, Ciudad Trujillo, is tastefully designed with Grecian pillars and applied decoration. Most modern of all theatres in that country, it is completely air conditioned and sets the pace for all others. Patron acceptance is responsible for their numerical increase.



OTHER LATIN AMERICA theatres of importance are: (above) the 4000-seat Cine Opera, Lima, Peru, features a stone, concrete and tile front of mammoth proportions; (below) the Junin, Caracas, Venezuela, has dramatic night lighting; and (at right) the glass fronted Radar, Rosario, Argentina.

huge front resembles an oblong of concrete, supported on its long side by six square columns, and over which is superimposed a smaller oblong frame bearing the name of the theatre and an abstract design in graceful neon script. A powerful effect is achieved with a bare minimum of facade adornment. The auditorium of the Los Angeles has a novel stage arrangement, with three concentric arch-shaped platforms leading from the stage to the main floor. The sidewalls, covered with corrugated acustical plaster, are each decorated with two simple, nearly identical line drawings. Seating about 900, the theatre is equipped with Super Simplex projection machines.

Dominican Republic

In Ciudad Trujillo, Dominican Republic, the new Elite is the country's most modern theatre, and the only air-conditioned showcase in the area. A relatively modest house, but nonetheless attractive, it has a concavely curved proscenium, flanked by fluted Grecian columns of plaster, and some highly interesting murals symbolically depicting various phases of movie making, painted in delicate pastels.

EUROPE

Britain

In Britain, progress in theatre development necessarily has been in the direction of remodeling rather than new construction. Few new theatres have been built in the country since the heyday of the cinema palace development of the late 1930's, yet since that time annual theatre attendance has increased from 917,000,000 to 1,396,000,000. Fortunately, there were comparatively few theatres demolished or put out of operation during the war years. One of the war casualties was the Odeon, in southeast London.

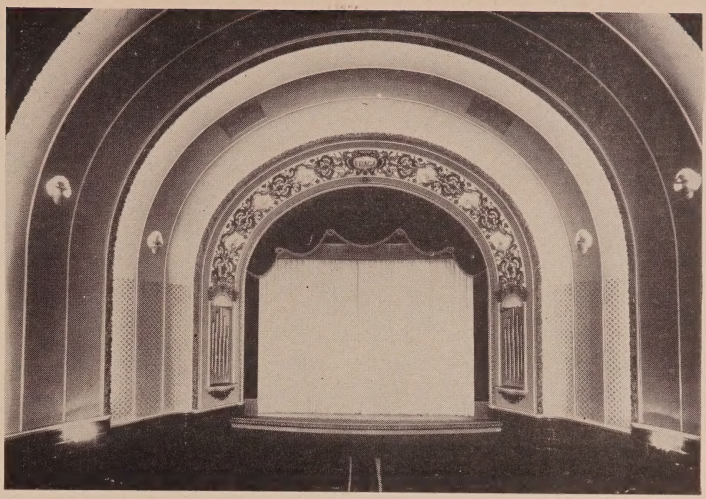
The Odeon was one of the last theatres in the Odeon Circuit to be constructed before the war. Opened in October 1938, it was put out of action in June 1944 by a flying bomb. Since then the authorities permitted repairs of a protective nature, and also, in order to help maintain the skilled craftsmanship of decorative plaster work, allowed a small measure of interior decoration to be done. Finally, licenses were granted for the work necessary to the reopening of the theatre to the public.

The work was carried out under the supervision of architect George Coles, designer of the original building. Now fully refurbished, the 1,729-seater has a completely new decorative treatment, new flooring, and new equipment.

Another major remodeling project recently was completed at the Gaumont, formerly the King's Cross, in the Greater London area. In May, 1949, it became apparent that extensive structural alterations would be needed, and the theatre was shuttered. Unfortunately, the economic difficulties of the country prohibited an immediate start on the work, and it was only after protracted negotiations that permission was given for the essential part of the proposed scheme to be undertaken so that the cinema could be reopened. The permitted reconstruction plan involved strengthening the shell of the building, the fitting of a new roof, and complete reconstruction of the auditorium. In redesigning the proscenium a stage was introduced, thus enabling the position of the screen to be changed to improve sight lines from all parts of the auditorium. In addition, it allowed the redesigning of the front exit plan. The auditorium side walls are stepped, and the main ceiling is curved upward, this effect accentuating the proscenium surround, which is formed by vertical ribs of fibrous plaster, enclosing a coved arch, and making the screen appear as though it is mounted in a deep picture frame. New booth equipment and 1,400 new chairs were installed.

Other extensive modernization projects were carried out within the past year at the Tivoli, Blackpool; Century, near London; Ritz, Crayford; Savoy, Swaythling and Palladium, Portsmouth, both owned by Palladium, Ltd.; Gaumont, Grimsby; New Palace, Bristol, and the Astoria, Glasgow.

The country's first new theatre since 1939, still under cnostruction at this writing, will be the Odeon, Jersey. It will have a seating capacity of 1,359. Provision is being made for a licensed bar, and the prospects for the inclusion of large-screen television are being considered in the architect's plans. Although Ministry of Works licenses are not necessary for this construction, the difficulty of obtaining materials has been an obstacle.



IN SPAIN, the 1700-seat Fraga, in Vigo, is situated in a building that also houses a ballroom, tea-room, cafe, and exhibition hall. It is one of more than 400 new theatres constructed in Spain.

Construction was begun this year on Britain's first drive-in theatre, a 250-car ozoner being built in Worthing for musician-composer George Posford, and slated to open this summer.

While the progress of the theatre industry in Britain during the years since the war has been of a gradual, plodding nature, owing to the need for strict economy and the difficulty in obtaining permits for any type of construction work, there has been a commendable degree of advancement under the circumstances, and the British industry is striving with all the resources it can muster to keep abreast of the latest developments in equipment, decoration, and furnishings.

France

Depressed economic conditions in France, also, have made the construction of new theatres almost impossible, but despite conditions French theatremen have been able to modernize most of their houses within the past three years. Replacement of outmoded projection and sound equipment is most noticeable in most of the main theatres of the country, and this realization of the need of keeping abreast of the times has been a major factor in restoring grosses to the healthiest level in several years.

Playing a key role in France's theatre modernization program are Adrienne Gorska and Pierre de Montaut, the country's best-known architects specializing in cinema construction and decoration. They have completed, built or decorated some 55 theatres, and have designed about 200. Their plans have been bought by several countries, and they have built theatres in Belgium, Holland, and Poland, as well as France. Among the impressive modernization projects they have planned in the past year are the facelifting of the Lynx, a plush Paris house, and the Regent, a smaller but equally attractive spot in a Paris suburb.

Permanent 35mm. theatres in France currently number an estimated 5,362, and 16mm. houses total about 5,380.

Spain

In Spain, construction of new theatres continued at a brisk pace during the year, and new showcases were being built in rural areas which never before had theatres, as well as in the metropolitan centers. While Spain had an estimated 3,583 theatres in 1950, it now has more than 4,000.

Certainly the most lavish of the country's new theatres is the Fraga in Vigo, operated by Isaac Fraga, head of a circuit comprising 26 theatres in Madrid, Asturias, and Galicia. Designed by architect Luis Gutierrez, the Fraga is housed in one of the best buildings ever erected in Spain for public entertainment purposes. The building embodies, in addition to the theatre, a ballroom, tea room, cafe, cocktail bar, an exhibition hall, which opens on the lobbies of the theatre, permitting show patrons to visit the exhibitions at intermissions; a large salon, which has not yet been allotted to any specific use; and the owner's private apartment, two floors on the top of the building, and including a magnificent art gallery and a large terrace.

The building is of reinforced concrete, with front walls of granite, and due to a huge entrance porch, the general aspect of the structure is monumental. The porch is convenient for posting publicity material, since the theatre has no conventional marquee, and affords protection from rain, which is very frequent in Vigo.

The entrance lobby, bar, and staircases to the mezzanine have mahogany-paneled walls and marble paved floors. The partition between the lobby and the

MORE VIEWS of the lush new Fraga, Vigo, Spain. Note the well-stocked bar as a patron service that will produce "extra profits."

ground floor of the 1,700-seat auditorium is made of transparent glass, with heavy velvet curtains which are removed before the show is started and during intermissions so that patrons in the lobby and in the cocktail bar can enjoy the beauty of the lighted auditorium.

The ceiling of the Fraga's auditorium is vaulted, and designed as a series of progressive arches. Most striking feature of the auditorium is the effective manner in which the elaborate ornamentation of a bygone era has been combined with modern design to achieve a surprisingly harmonious effect.

The Fraga is equipped with Westrex sound system, Century CC projectors, Ashcraft arc lamps and rectifiers, and Bausch and Lomb Cinephor lenses.

Italy

With about 1,000 newly-built theatres, bringing the country's total number of cinemas up to 12,000, and with much remodeling activity, the Italian theatre industry has attained a highly improved status during the past year. The traditionally high level of artistic talent and technical skill of Italian designers is producing some exceptionally fine examples of modern theatre planning throughout the nation. Sweeping curves and unadorned plane surfaces characterize much Italian auditorium design, and the usuaually clever application of light as a decorative medium is apparent in almost all of the new houses. While scores of large showplaces have been newly erected in the big cities, there has been a noticeable emphasis on smaller, more intimate spots, both in the metropolitan areas and in small towns.

In many instances, theatres have been modernized completely on the inside, and left untouched on the outside. In such cases, facades of classical design, with ornate sculpture, porticoes, columns, and colonnades, offer an anachronistic contrast to the last-minute modernity of interiors, and it is not unusual for a theatre to look like a gingerbread palace on the outside, while having a sleek, streamlined auditorium and lobby behind its deceptively antiquated front.

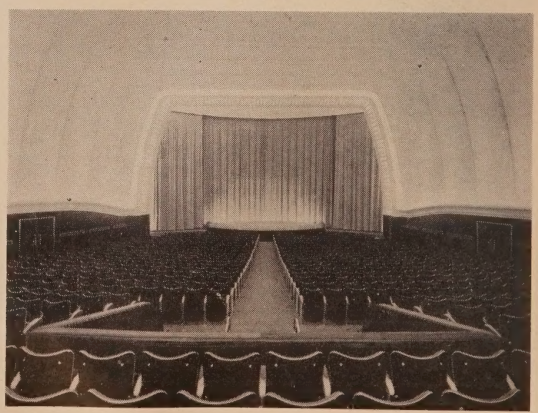
Especially notable among Italy's new theatres are the Missori, Milan, built in a huge, Colosseum-like structure; the beautiful Rivoli, Milan; the Fiamma, Rome, whose side and back walls are surfaced with raised plaster panels rising from the floor to the vaulted ceiling to give the air of added height to the auditorium; the Arena del Sole, Bologna, whose auditorium resembles a surgical amphitheatre, the Pace, Parma; the delightfully intimate Mignon, Milan, and Rome's sumptuous new Ariston.

Many of the best theatres in Italy are included in Government-controlled circuits.

Germany

During the past two years there has been considerable new theatre construction and rebuilding of outmoded and war damaged movie houses in Western Germany. The theatre industry has been admirably salvaged from bombed-out ruins, and is flourishing much better

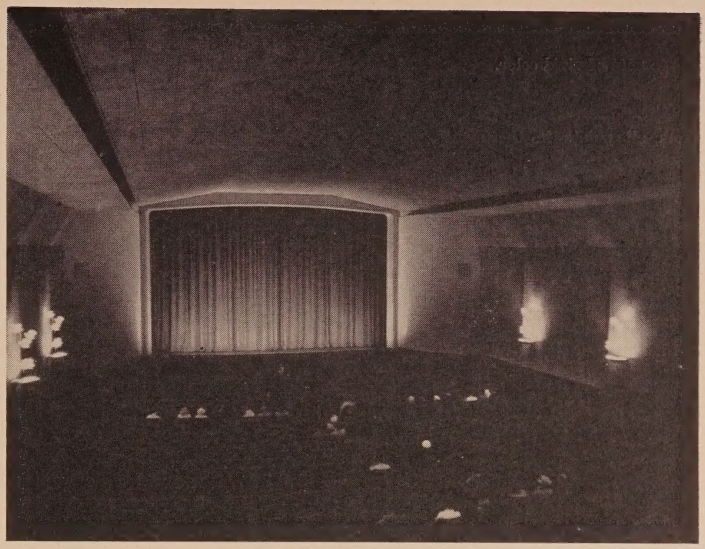
IN BELGIUM, the 1100-seat new Acropole is a stadium-type luxurious effort of real merit. Note the upholstered "slide-back" chairs (Belgian patent) with deeply padded arm rests.



than that of many other European countries which emerged from the war with less bomb damage and more stable economies. The greatest amount of new theatre construction is going on in the small towns, often where the locality's only place of entertainment was a theatre destroyed in the war, and a replacement is somewhat of a necessity. Though fewer in number, the large theatres being erected in the big cities are highly impressive for their modern good looks and technical excellence.

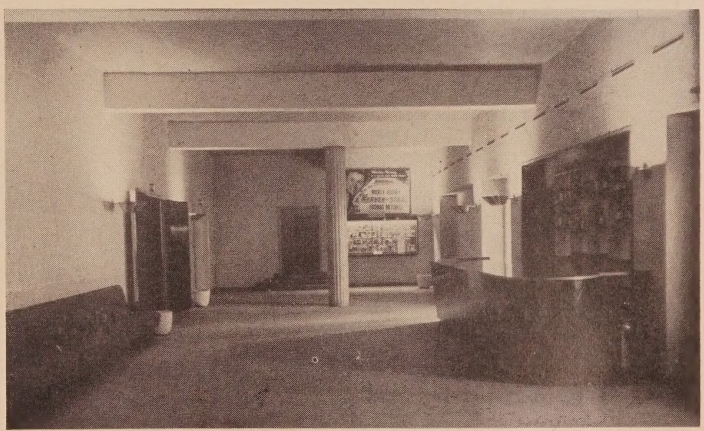
Two theatres which opened in German cities during the year provide striking contrasts in architectural treatment. The Metro im Schwan, Frankfurt, is of the simple-line, unadorned type, which was typical of the houses built in the years following World War I. The other, the Capitol, Kassel, raised from the rubble of a former theatre has an auditorium which displays curves and coves in a great variety, with walls treated in a way which suggests quilting. The ceilings have an interesting multiple fan design.

The balcony of the Capitol continues the curve motif of the entire auditorium, its front sweeping around at its extremities in a bold, descending curve to terminate at loge level, well forward toward the screen. The stage is of shallow-bowl design, the screen curtains



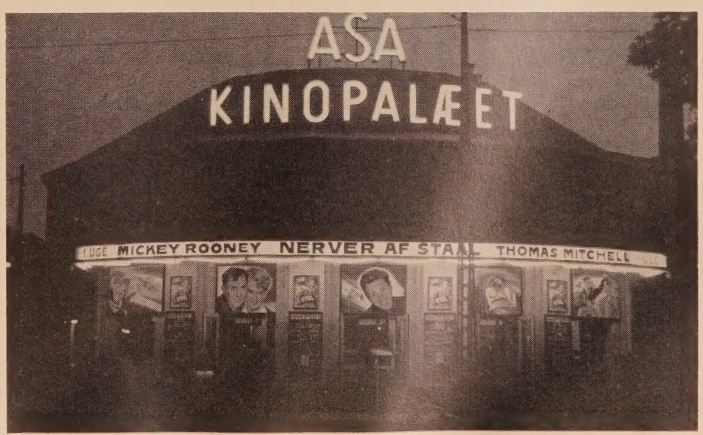
IN DENMARK, the new 800-seat Kino Palaeet, Copenhagen, replaces a theatre destroyed by explosives during World War II. While the front is a little confused, the interior is typical of modern design and appointments. Once again note the tastefully appointed bar that dominates the foyer.

RUINS of the old theatre were cleared away and the Kino Palaeet was the first of many to open.



following the convex rim of the bowl a few feet within, and sweeping back to the walls. There is no proscenium frame. The pear shape of the auditorium and its curved surfaces throughout aid in achieving near-perfect acoustics. Architect Paul Boda has given special attention to the traffic flow of the Capitol by aligning entrances and exits, and welding them into an harmonious composition.

The Metro im Schwan, on the other hand, is extremely simple in design, its beauty achieved through a happy marriage of light and color. The walls and corridors of the entrance hall are perfectly plain, but are set off by indirect lighting from fixtures mounted in metal coves. The ticket counter, centered in the entrance hall, is set between four entirely unrelieved pillars, as bare as tree trunks, while the floor of green marble, with greenish-black steps lead-



ing to the auditorium, contributing an illusion of spaciousness. Red-bordered display frames on the wall provide the single note of vivid color.

With the exception of two support columns placed at the extremes of the balcony, there is an unobstructed view from all points in the auditorium. A large, oval-shaped cove surrounding the ceiling, and holding concealed light fixtures, is the main source of illumination in the auditorium. There is no proscenium frame, the curtains following a shallow concave rail over the stage, and the stage frame curved slightly outward to give a finished, though informal, effect.

Belgium

In Belgium, the new Acropole, an 1,100-seat showplace in Brussels, represents some interesting ideas in theatre design and a unique approach to the problem of inadequate entrance space. The theatre is situated off a main avenue, and a back street runs past the rear of the house. Since only about 12 feet of frontage was available on the avenue, the problem was how to plan the theatre so that it would be easily accessible from the main thoroughfare, afford adequate seating, and provide sufficient exit space. The problem was handily solved by building a long but narrow boxoffice and lobby within the confines of the 12-foot frontage on the avenue, with the lobby leading into an ample foyer. Numerous exit courts emptying into the back street were built in order to leave the front entrance free from congestion. The evacuation level rises about 25 feet above the entrance level. By employing a stadium-type seating plan in the rear of the house, with semi-balcony situated over the foyer and the only entrance to the auditorium, additional space was gained for seating.

With its modern stepped ceiling, unusual asymmetrical design, and handsome appointments, the auditorium reflects refined taste in structural planning and decoration. Italian marble has been used extensively throughout the non-show areas of the theatre, notably in the inlaid pattern of the foyer floor, to achieve an atmosphere of luxury.

IN FRENCH MOROCCO, the 774-seat Renaissance, Rabat, resulted from the remodeling of an outmoded, slightly larger theatre. Worthy of a main-stem anywhere in the World, grand effects were achieved.

Denmark

The new theatres of Denmark, sedately modern, and built with the finest construction and decorative materials available anywhere, are continuing to meet the high standards which have long prevailed in the country.

One example is the Kino Palace, a well-planned, 815-seat house in Copenhagen. The original theatre was destroyed during the German occupation in 1944 by explosives placed in the building by saboteurs. Only the outside walls remained standing, and are incorporated in the new structure. The interior, however, is entirely different from that of the old house. The result of architect I. Rimstad's planning is a handsome, modernistically functional theatre, and the first showcase to open in Copenhagen since the end of the war.

The theatre is equipped with two Westrex Master projection machines, both with double film attachments for running separate picture and sound reels for reviewing double-film dailies (the Kino Palace is owned by ASA Film Studio) during the morning hours, as well as for screening ordinary release prints for public performances.

(For additional data on the Danish theatre industry and details of another new theatre in the country, see "The New Palads in Aarhus, Denmark," which appears in this edition.)

NORTH AFRICA

Algiers

A high degree of progress in updating existing theatres and erecting new ones has been attained in the major cities of North Africa. In Algiers, for example, the new Ritz, Maison-Carree, smartly-styled and excellently equipped, is one of the country's best theatres. Seating 750 in its main floor, balcony, and mezzanine, the Ritz is designed in the conventional Continental modern style, with a minimum of adornment inside and outside. Its auditorium combines straight lines and plane surfaces, in the balcony and proscenium, with graceful curves, in the side walls and stage platform, to achieve harmony of design and good acoustics. In place of the customary candy stand there is a small cocktail bar, as is seen frequently in many deluxe houses of North Africa and Europe. The decorative treatment throughout, from facade, lobby, foyer, auditorium, and restrooms, is highly impressive for its very simplicity.

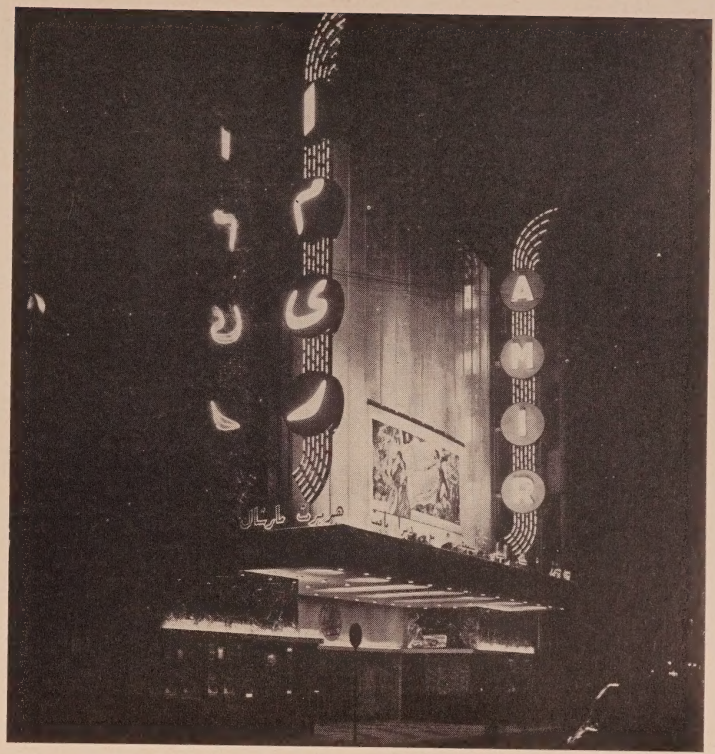
French Morocco

In Rabat, French Morocco, one of the year's most amazing remodeling jobs was done at the Renaissance, which has been transformed by architect W. Scob from a dowdy, rundown cinema into a theatre of exquisite grace and beauty. Outstanding feature of the Renaissance is its unusual proscenium treatment, which gives the illusion of spaciousness in the relatively small auditorium by the extension of the stage framing out in continous, sweeping wings along the side walls. Fabric similar to that used in the stage curtain has been installed in the framing on both walls, and it appears as though the proscenium flows out in an unbroken line along the sides of the auditorium. Highlighted by concealed fixtures, the effect is spectacular.

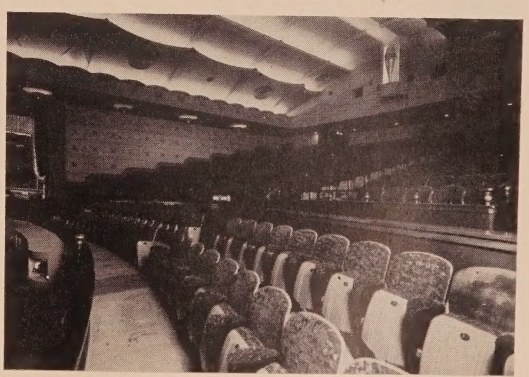
In regrouping the seating blocks for improved visibility, and increasing the space between rows for greater comfort, the designer reduced the seating capacity of the Renaissance from 850 to 774. Included in the new equipment was a Westrex sound system. Owner and operator of the theatre is the Societe Marocaine des Etablissements Seiberras.

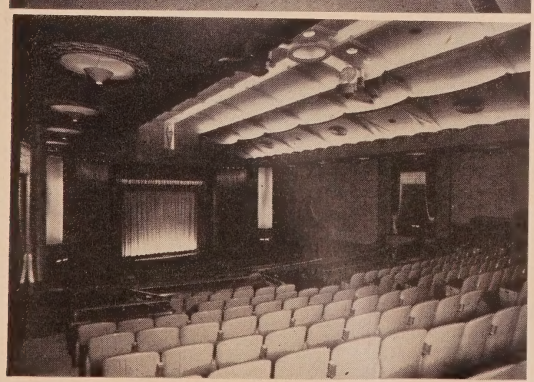
Egypt

The newly opened Amir, Alexandria, Egypt, marks a new high in theatre luxury and a development that is unique in the theatre industry. Owned



IN EGYPT, the 1262-seat Amir, Alexandria. The oriental leaning toward luxury in architecture and decoration is admirably achieved without sacrificing modern functionalism.





by 20th Century-Fox Import Corporation, the Amir was designed to have multiple appeals, and the fact that Alexandria has somewhat oriental aspects coupled with the various influences of a large European population, plus the fact that the city is the summer headquarters for the Egyptian government, were prime considerations in its planning.

It cannot be truly said that Egypt prefers its historical architectural modes over contemporary Continental or American design, but there is nonetheless an oriental feeling for luxury in architecture and decoration, as reflected in most of the big theatres of the country, and as achieved at the Amir.

The reserved-seat policy of all theatres operating in the Near East, together with the multi-lingual situation in Egypt, have had a marked bearing upon the design of the Amir's splendid facade. Two boxoffices, one on each side of the entrance were included to handle advance booking and current ticket sales.

Since it is required by law that any foreign language used in advertising be duplicated in Arabic of comparable size and elevation, the name of the theatre is spelled out in two signs, identical except for the difference in language, and which provide a striking effect. The forms of letter display common to the United States meet with unfavorable criticism in Egypt, and in the few instances where overly brilliant, garish lighting effects have been tried, the results were invariably poor. Great masses of light, unless subdued and "pretty," are considered offensive to Egyptian taste, and this has been taken into account in planning the lighting display of the Amir. Changeable Arabic plastic letters over the marquee give a lacy cresting to the simple canopy, and similar European plastic letters are installed at each change of the show over the display frames and boxoffices. All changeable letters are back-lighted by neon tubing. The facade is faced with a base of German granite of a reddish brown tint, side units of richly figured Belgian marble, and a center unit of Italian artificial stone. Four pairs of tempered glass doors, over which concealed neon tubing lights a plain expanse of blue glass mosaic tile, constitute the entrance. The marquee soffit is lighted by coves and downlights, creating ample light at the entrance without being too obvious or producing any glare. The marble facade between the signature signs is floodlighted from the roof of the marquee by multiple rows of neon reflectors, which also serve to illuminate a 24-sheet placed over the marquee to advertise the current attraction, in deference to the fact that in the multi-lingual city of Alexandria pictures form a universal language.

After passing through the glass entrance doors, the patron need not pass through any other doors to reach his seat, for access to the auditorium and the grand staircase which opens on the rear of a two-row loge section in the balcony is by means of curtained light locks. The coloring of the walls and the lighting of various portions of the building contribute to the effectiveness of the continuous, forward means of access.

ALSO IN EGYPT, the Metro, Alexandria, is a modern theatre complete with Adler letters and frames amplified by Egyptian characters.

Mirrors, water gardens, elaborate plaster scrollwork in the arched ceiling, and rich inlaid marble floors contribute to the rich appearance of the lobby and foyer. Four lounges, all lavishly appointed, have been provided, and four groups of public toilet rooms were installed. The main lounge is designed as a swank cafe, complete with cocktail bar, tables, and booths. The usual complement of offices, lounges and toilets for the staff, kitchens, bar services and storage rooms have been provide for, and special entrances for the office, service, and personnel have been arranged. There are also candy and soft drink bars in the lobby.

The auditorium, having 612 seats in the orchestra, 578 seats in the balcony and 62 seats in the loge section, shows the oriental love of luxury in its ornate decorative treatment and an appreciation of modern standards of comfort in its furnishings. Each seat has double arm rests, and rows are spaced 43½ inches back to back in the loge and 39 inches back to back elsewhere. The walls have been paneled with blocked leatherette, which provides a quiet contrast with the elaborate plaster coves which run vertically across the ceiling from rear wall to proscenium.

No detail has been spared to bring the new Amir into the ranks of the world's best theatres and it reflects credit upon the Egyptian industry as well as upon its architects, E. H. McFarland, of 20th Century-Fox Export Corporation, in association with the New York firm of John and Drew Eberson.

The Amir is equipped with Simplex sound and projection systems, Peerless Magnarc lamps, and Hertner transverters.

Acknowledgments

The Editors of THEATRE CATALOG are deeply appreciative of the efforts of Mrs. Rose Ekerman, National Theatre Supply distributor in Brazil, in the preparation of the section of this survey relating to Brazil. Much of the data on the current status of the theatre industry in Brazil and most of the photographs of theatres in that country were generously supplied by Mrs. Ekerman.

Acknowledgment is also made of the valuable assistance and cooperation of E. H. McFarland, 20th Century-Fox Corporation, in the preparation of the section on Egypt.

The Editors also express thanks to the Adler Silhouette Letter Company, Kroehler Manufacturing Company, Radio Corporation of America International Division, National Theatre Supply Export, and Westrex Corporation for their generous contributions of factual data and photographs for the survey.

ASIA

Seriously beset by political and economic problems, the countries of Asia have had little opportunity to encourage the development of their theatre industries, but some progress has been reported in the past year.

India

In India, several outdoor theatres have been built, there has been some remodeling of outmoded indoor theatres, and a new theatre, the Motilal Talkies, was erected in Mysore. Seating 600, the Motilal Talkies is located in the center of Mysore, capital of Mysore State, in southern India. Construction began in December, 1950, and was completed in August, 1951. Equipped with Simplex projection and sound, it is now the finest theatre in the city.

French Indo-China

Another new theatre, the Olympic, was recently opened in Saigon, French Indo-China. Main features of the Olympic, which seats about 500, are its reserved-seat enclosures—boxes on both sides of the entrance at the rear of the auditorium—and the interesting effect which has been achieved with decorative gridwork over conventional square lighting fixtures which have been recessed in the auditorium ceiling to form a symmetrical pattern. The familiar five interlocking circles of the Olympics is the only decorative motif, and the symbol is used repeatedly throughout the house and on the facade. The Olympic is equipped with 35mm. and 16mm. sound and projection equipment of Italian manufacture.

AUSTRALIA

Australia currently has 1,650 motion picture theatres, the quality of which has been maintained at an exceptionally high level, generally speaking. While there are undeniably many sub-standard houses throughout the country, quality abounds in the metropolitan centers and the suburbs in scores of theatres which are as advanced as any in the world.

Although there has been no theatre construction in the country for the past 13 years, because of a government ban on amusement construction due to a shortage of building materials, the standards of the management, maintenance, projection and sound reproduction range from good to excellent throughout most of the industry. It is expected that the ban will be removed this year.

New Influences Affecting Theatre Appraisal

A Survey of the Problems Confronting the Appraiser In the Market Valuation of Motion Picture Theatres

By MORTON G. THALHIMER
President, Neighborhood Theatres, Inc., Richmond, Va.

Before attempting to discuss new influences and their effect on motion picture theatre valuation, it may be well to sketch briefly some of the general aspects of the motion picture business. This is background information with which the appraiser should be thoroughly familiar in order that he may better judge the interplay and significance of the new influences being brought to bear on this industry.

By this industry is meant not only the single motion picture theatre on a specific street in some one community. Rather it means the whole industry from the Hollywood studio with the changes being made in the character, quality and quantity of the pictures themselves, to that small isolated theatre. Somewhere in between there are all the changes which have occurred or are developing within the complicated field of distribution.

BRIEF: ***A myriad of new influences are being brought to bear on the motion picture industry . . . each of them affecting the present-day market value of theatres . . . High costs of construction and equipment . . . the theatre's ability to command suitable product . . . unprecedented living costs . . . and competition from such extra-industry forces as television . . . all vitally affect theatre valuation.***

Properly located, well managed theatres will continue to operate at a profit . . . and show a reasonable profit on a carefully appraised market value . . . Increasingly better product coming out of Hollywood . . . third dimension films . . . theatre television . . . will count.

To indicate the complexity of the situation facing the industry, a few of the important factors will be discussed. These will be treated in more detail later as the statistical data reflecting the present trend within the industry is presented.

One of the prime problems affecting value is the high cost of construction and equipment. Figures will be cited which show the percentage increase over the past 25 years. Construction costs have risen in all fields but none more dramatically than in theatre building.

Then, too, there is the problem of each individual motion picture theatre as to its place in the community and its ability to obtain proper product. This latter item is often governed by the modernness of the theatre, its size, location, and parking facilities. The theatre that can pay the most money for any given film and still operate at a profit is the one that is most likely to succeed.

Proper consideration must be given to the highly competitive situation of any given theatre and the possible oversupply of theatre seats in the particular area. The age of the theatre and equipment with careful consideration of depreciation and obsolescence, are important elements.

A careful analysis of the income and expenses of the theatre must be made in order to judge its ability to operate at a profit; and its income situation must be considered in relation to these previously mentioned factors and to any prospective changes in these influencing elements.

However, before attempting to discuss these new influences and their effects on motion picture theatre valuation, it may be well, if indeed not necessary, to consider some over-all statistical data.

From the best available information there are:

19,311 conventional theatres with seating capacity of	12,122,000
2,300 (approximately) drive-in theatres with an average capacity of 500 cars each. Estimating an average of 3 people per car, they have a seating capacity of.....	3,750,000
Total	15,872,000

If we round the figure off at an approximate seating capacity for the country of 16,000,000, this means that there is one seat for every 10 of our entire population. In 1939 one seat for each 15 of the population was considered ample.

Let us assume that in the conventional theatre there are an average of three shows a day. This would mean that approximately 36,500,000 persons could attend the theatre each day. If the drive-in theatres offer two shows a night, an additional 7,500,000 persons could be accommodated. This would make a total possible attendance each day at the motion picture theatres of the country of 44,000,000 persons. If we multiply this by 7, we would have a weekly potential of 308,000,000. This means that every man, woman and child in the United States could go to the movies twice each week to occupy the seats available.

During the peak years of motion picture attendance — 1946, 1947, 1948 — the average weekly attendance was 90,000,000. In 1949 this dropped to 70,000,000, and the 1950 figure will probably be somewhere in the neighborhood of 63,000,000. This latter figure is important when compared with the 1939 figure of 85,000,000 per week.

At the same time it should be remembered that in 1939 there were a total of 17,829 conventional theatres and practically no drive-in theatres; whereas in 1949 there were 19,311 conventional theatres and 2,300 drive-ins, making a total of 21,611.

Therefore, in the 12-year period there has been an increase of 3,800 theatres, or 21 per cent. At the same time there has been an approximate decrease of 20 percent in attendance.

The importance of these significant figures cannot be too heavily underscored in any motion picture appraising or in any consideration of the rental value of such a theatre.

CAPITAL INVESTMENT

According to the best available statistics there is invested in this industry in the United States a total sum of $2,881,000,000. This is broken down as follows:

Production (studios)	$ 141,000,000
Distribution (branch offices, etc.)	25,000,000
Nontheatrical	15,000,000
Theatres	2,700,000,000
Total	$2,881,000,000

This means that the average theatre investment in the United States, including drive-ins, is $122,000 per theatre. It is important to note that the investment in theatres is 16.4 times as much as the total investment in production and distribution. If allowance is made for cost of studios in relation to foreign distribution, theatres in this country have an investment of over 20 times as much as production and distribution.

It is very difficult to break down by division the theatre receipts because of the various types of theatres throughout the country whose admission prices vary anywhere from $.09 to $1.75 per admission, and because of the various types of buildings and services rendered.

A leading trade journal gives the following breakdown of the approximate distribution of the box office dollar:

Payroll, theatre staff and management	16%
Real estate rent, insurance, taxes, interest and depreciation	20%
Local advertising and publicity	8%
Light, heat, cooling	8%
Interest, profit, dividends	6%
Other taxes and insurance	4%
Other added attractions, miscellaneous, etc.	3%
Film rental, including features, short subjects, news, etc.	35%
Total	100%

Today operating costs are higher and profits considerably lower. The total national motion picture gross in 1949 is estimated at $1,342,000,000. This is an approximate average of $60,000 per year per theatre.

THEATRE COSTS

During the year 1949 in 37 states, there was a total of 437 new theatres and major structural alterations, entailing a total expenditure of $30,017,000. This did not include refurnishing projects.

The tabulation of theatre costs shown in Table I reveals several things. The first is the terrific rise in costs which has taken place in the last ten or fifteen years. It will be noted that present day costs are more than twice as high as they were in the base year of 1926 and almost three and one-half times what they were in low year of 1933, when the index figure was sixty-two.

It also illustrates the fallacy of the cubic foot method of arriving at theatre reproduction costs without taking into consideration the seating capacity. Also in passing, it should be noted that the square foot basis has no value as far as determining the reproduction costs of the theatre. A few generalizations can be made relative to cubical foot costs and per seat costs, but these are generalizations only and a great many things can influence these one way or the other.

Generally speaking, the smaller the seating capacity of the theatre, the lower the cubic foot cost and also the unit volume—cubical content per seat. This is shown in Table II. This is due primarily to the simpler type of plan and construction in the smaller theatre. A minimum theatre would probably consist of about 400 seats, minimum stage or screen-platform space, and minimum lobby and toilet room areas. Such a theatre would show an approximate relationship of one seat to each 230 cubic feet. This is just about as tight as any theatre can be built.

As a second generalization, it can be stated that cubic foot prices for a one-floor theatre will be lower than for a theatre with a balcony. This is true up to a certain point. When the seating capacity reaches a thousand seats or more, the cubical content per seat of a one-floor house is practically the same as for a balcony type house. The per seat price of a one-floor house may, however, be as much or even higher than with a compact balcony type house.

AREA FACTORS

The cubical content per seat will vary over wide limits. The factors which influence this ratio are varied, and, of course, are not applicable in each and every instance. But one or more of these factors will be found to affect the space area of a theatre; and, therefore, the relationship between the number of seats and the cubical content of the house.

Plan Efficiency

Plan efficiency may mean a good many things. If the theatre is part of a commercial development resulting in long lobbies and foyers to get to the auditorium, this naturally increases the cubical content. If the site itself is of such a shape or of such dimensions that it cannot be used to the maximum efficiency, this also will increase the ratio of cubical content per seat. The size and extent of the overhang of the balcony over the orchestra floor will influence the height of the auditorium. If a

Table II

Showing Variation in Cubical Content Per Seat for Small, Medium Size and Large Motion Picture Theatres

Theatre	*No. of Cu. Ft.*	*Cu. Ft. Per Seat*	*(Approx.) Construction Cost Per Seat 1950*
(a) Proposed minimum theatre, one floor	400	230	$150.00
(x) Theatre, Petersburg, Va., area, one floor	419	260	173.00
(b) Theatre, Arlington County, Va., one floor	512	260	175.00
(c) Theatre, Arlington County, Va., one floor	625	265	189.00
(d) Theatre, Richmond, Va., one floor	843	300	198.00
(e) Theatre, Arlington County, Va., one floor	616	340	217.00
(y) Theatre, Richmond, Va., one and balcony	836	364	234.00
(f) Theatre, Alexandria, Va., one and balcony	940	400	268.00
(z) Theatre, West Penna., one and balcony	1505	429	324.00
(g) Theatre, N. E. Ohio, one and balcony	1895	495	336.00
(h) Theatre, West Penna., stadium	2260	518	392.50
(i) Theatre, Richmond, Va., one and balcony	2217	542	382.60
(j) Theatre, New York City, one and balcony	3864	647	544.82

Table I

Theatre	*Cost When Built*	*1926*	*1930*	*1933*	*1935*	*1940*	*1945*	*1950*
X-THEATRE	**INDEX:**	100	99.3	62.0	79.1	96.0	139.2	207.8
Petersburg, Va. Area								
Built in 1942								
419 Seats—110,288 cu. ft.								
260 cu. ft. per Seat								
Original Total Cost Bldg.	$37,010.00	$35,000.00	$34,638.00	$21,727.00	$27,592.00	$33,487.00	$48,850.00	$72,487.00
Original Cost per Seat	88.00	83.40	82.50	51.60	65.80	80.00	115.80	173.00
Original Cost per cu. ft.	.326	.316	.312	.195	.25	.303	.44	.645
Equipment	11,080.00	10,447.00		6,477.00	8,264.00	10,049.00	14,544.00	21,710.00
Cost per Seat	26.40	24.97		15.48	19.83	24.12	34.80	52.10
Cost per cu. ft.	.10	.095		.059	.075	.091	.132	.197
Y-THEATRE								
Richmond, Va.								
Built in 1950								
836 Seats—304,000 cu. ft.								
364 cu. ft. per Seat								
Original Cost	$195,000.00	$93,840.00	$93,183.00	$58,280.00	$74,500.00	$90,086.00	$130,625.00	$195,000.00
Original Cost per Seat	234.00	112.13	111.82	69.93	89.40	108.10	156.76	234.00
Original Cost per cu. ft.	.64	.31	.308	.192	.246	.297	.431	.644
Equipment Original Cost	50,000.00	25,000.00		15,500.00	19,775.00	24,000.00	34,800.00	50,000.00
Cost per Seat	60.00	30.00		18.60	23.73	28.80	41.76	60.00
Cost per cu. ft.	.164	.082		.051	.065	.079	.115	.164
Z-THEATRE								
Western Pennsylvania								
Built in 1929								
1505 Seats—645,500 cu. ft.								
429 cu. ft. per Seat								
Original Total Cost	$235,590.00	$234,885.00	$233,241.00	$146,000.00	$185,560.00	$225,490.00	$328,000.00	$489,011.00
Original Total Cost per Seat	156.47	156.06	149.12	91.94	123.24	149.73	224.43	324.58
Original Total Cost per cu. ft.	.366	.363	.361	.226	.288	.349	.508	.758
Equipment Original Cost	45,000.00	45,000.00		27,900.00	35,600.00	43,200.00	62,640.00	93,510.00
Cost per Seat	29.90	29.90		18.53	23.64	28.68	41.59	62.09
Cost per cu. ft.	.07	.07		.043	.055	.069	.097	.145

reverse slope is used for the orchestra floor, the cubical content volume can be reduced from conventional type of floor slope.

Stage

It is obvious that a theatre with a large stage would have a materially larger volume per seat. This likewise has considerable bearing on the unit cost per seat, as the cubic foot of stage space can be produced at considerably less cost than cubic foot of finished lobby or auditorium space.

Size and Spacing of Seats

Years ago it was not unusual to have a large proportion of seats in a theatre 19 inches and in some instances even 18 inches in width. It was also not unusual to have these spaced 30 inches back to back. Present day standards provide for a minimum width of theatre chairs of 20 inches, and 34 and 36 inch spacing back to back are the rule rather than the exception. In some instances, even 38 and 40 inches are provided.

Width and Spacing of Aisles

There is a wide variation in code requirements as far as the width of aisles are concerned. There is also considerable variation in the regulations as they fix the number of seats between aisles. At one time in Chicago, the limit was 10 seats in a row between aisles. This may have been changed in recent years by amendments to laws concerned with building codes. A more customary figure is 14 seats per aisle. The Fire Hazards Law of Virginia, permits as many as 16 seats. Some codes require aisles at both ends of the rows of seats. By this is meant that there must be an aisle next to the wall since a row of seats cannot terminate against a wall.

Areas of Lobbies and Foyers

These areas, of course, will vary with the different plans and locations. If the theatre is combined with commercial areas, the lobbies are apt to be long and have considerable area. This is a matter of the individual theatre. There are, however, building codes which require certain areas of public space in proportion to a seating capacity. For instance, in Richmond, Virginia, one square foot of foyer and lobby area must be provided for each seat on each level. In some cities this is fixed at one and one-half square feet per seat.

Concession Areas

Theatre operators are finding that as more provisions are made for concession space, they are frequently confronted with the necessity of removing a number of seats in order to provide these facilities. Adequate space for large concession stands is rapidly becoming a must in theatre construction and modernization.

Outside Activities

Any provisions for outside activities, such as meeting rooms for community use, would have their direct influence on the cubical content per seat. Many neighborhood and suburban community theatres find such rooms necessary.

Architectural Style

This probably has less bearing on the problem now than it did in connection with the older theatres. For instance, the atmosphere type of house required a considerable ceiling height or pitch in the auditorium which was relatively cheap to produce, but increased the volume per seat considerably. Likewise, theatres which have a lot of ornate architectural treatment, such as the Paramount and Roxy in New York, increased the ratio.

EQUIPMENT COSTS

Equipment costs will increase per seat as the capacity increases, but not to the same extent as building costs per seat. Incidentally, equipment costs per seat are apt to vary widely. This can be readily understood when it is remembered that the opera chairs themselves can have a price tag on them that will vary anywhere from five to twenty dollars per seat.

Construction and equipment costs have fluctuated widely for the period 1926-1950. Table I shows this fluctuation for a small, medium and large theatre during this period. It further shows the tendency (not necessarily so) of increased cost in construction and equipment per seat in the large theatre over the small theatre.

There is no reliable rule of thumb for estimating the value of a theatre. Each theatre needs to be considered individually. However, there is additional statistical information important in the appraisal of theatres to be found in a study of Charts "A," "B," "C" and "D". From a study of Charts "A" and "B" it is seen that the competition for the amusement dollar is keener today than before. Pictures may be better than ever, but so are horse races, baseball, boxing matches, and so on.

It is apparent that as theatre seats increase and attendance falls off, the rental value and the market value of theatres decrease in direct relation to

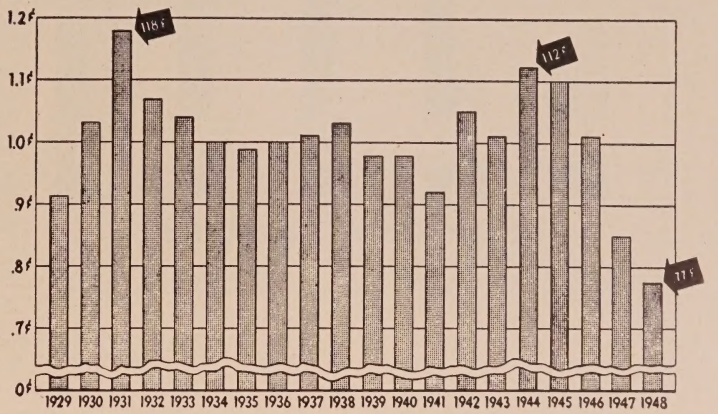
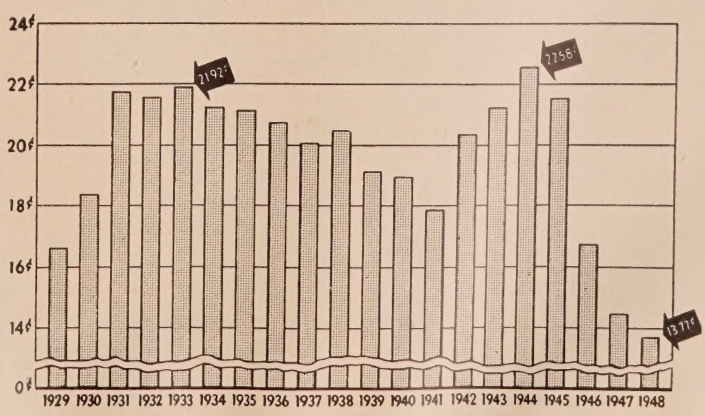


CHART A.—Shown is the portion of the consumer's "expenditure dollar" spent in motion picture theatres from 1929 through 1948. Source: The U. S. Department of Commerce.

CHART B.—Illustrated is the portion of the consumer's "recreation dollar" spent in motion picture theatres from 1929 through 1948. Source: The U. S. Department of Commerce.



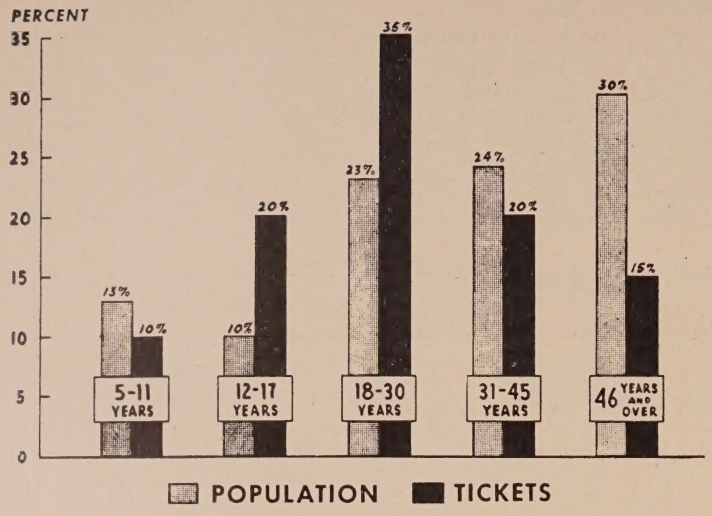


CHART C.—Shown by selected age groups are the percent of population and the percent of the number of tickets sold in cities of over 10,000 population. Figures by Audience Research.

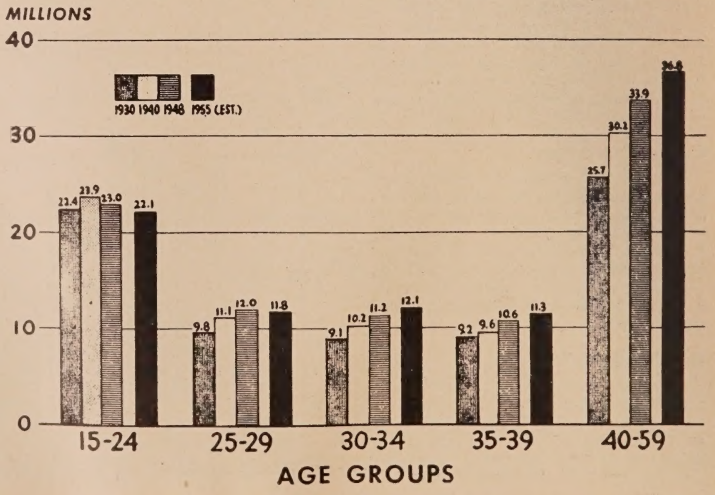
these important factors. Supply and demand is now working in the valuation technique of motion picture theatres. The factors underlying this situation may be divided into three general categories: (1) within the industry, (2) competition, and (3) miscellaneous factors.

WITHIN THE INDUSTRY

Within the industry itself there have arisen in recent years many elements which in their effect upon the complicated process of producing and distributing pictures have had a definite adverse effect upon the exhibition side of the business. Among these factors are such things as the following:

1. On May 3, 1948, in the case of U.S. v. Paramount, et al, the court decreed a complete divorcement between production and exhibition, on the grounds of violation of the Anti-Trust Laws. When this is finally accomplished it will mean the production company will be completely separated and divorced from the exhibition field. The court decreed sale of pictures, theatre by theatre, and picture by picture. This disturbed the even flow of product to well-established theatres, for it means that each theatre must buy each individual picture.
2. This has led naturally to a competitive situation for where two theatres want the same picture, bidding for it follows. In fact, this has become so common, that it is called "competitive bidding," and was started by the producer since he would benefit from such a practice. But the effect on the exhibition end of the business has been harmful as it further inflates already high cost of the product.
3. Another aspect which complicates the picture for the exhibitor, is what is known as "clearance in runs." By this is meant the length of time between first-runs, second-runs, and subsequent runs. Under the court ruling, the burden of proof of the necessity of clearance is placed upon the producer. Inasmuch as they have been sued by many exhibitors for treble damages, this has resulted in much harsher and arm-length dealing between production and exhibition.
4. The motion picture industry like every other aspect of American life has felt the impact of the rising cost of living; and this increased cost in production and distribution is naturally passed along to the exhibitor. At the same time the exhibitor finds himself faced with higher cost of operation due to the increased cost of labor, supplies, maintenance, and the like. Yet he is receiving a lower gross income due to falling off of attendance.
5. The quality and quantity of the product also plays its part. While the quality of pictures has improved greatly in the last ten to fifteen years, the public is much more discriminating in its choice and it takes something quite outstanding to attract reasonably full houses at the movie theatres. In 1949 there were produced 479 feature pictures as compared with 761 in 1939. It will be readily seen from these figures that where there are three or more good first-run theatres in a community, there is today a definite shortage of acceptable product to keep these theatres operating on a basis of one good picture per week. Producers are doing their best to make the kind of pictures the public wants but it takes time to catch up with changes in public taste and it must be remembered that the making of a feature picture is an art and production-line techniques are not applicable here.
6. The rapid increase in the number of theatres in the past decade has already been pointed out. In some areas particularly there has been a noticeable overbuilding of conventional theatres, and especially drive-in theatres. It seems to be a general opinion that all one needs to do to make money is to build a theatre. Under present conditions, this impression is being rapidly dispelled. In addition to new construction, there are any number of the old opera-type theatres still in use despite the fact they no longer meet public requirements as to safety and convenience. While this type of theatre has long since out-

CHART D.—Illustrated here are comparisons of the percents of the total population in selected age groups for 1930, 1940 and 1948 with estimated figures for the year of 1955.



lived its usefulness and will no doubt gradually disappear, it still comprises part of the over-all national average figure as to the number of available seats.

7. There is lack of coordination, understanding, and cooperation between production, distribution and exhibition. Efforts are now being made to overcome this, but in the interim period the results have been adverse to the exhibitors. One element here is the lack of proper and well-developed advertising on a sustained year-round basis. Up to this time advertising by production, distribution and exhibition has been sporadic and carried on at intervals, not on a regular basis to keep the public thoroughly advised as to the type of product. Also, little effort has been made to stimulate public interest in seeing pictures regularly although efforts are now being put in motion to correct this.

COMPETITION OUTSIDE THE INDUSTRY

The motion picture theatres are today faced with keep competition for the amusement dollar of the American family. This has been mentioned briefly before but since this competition drastically affects the income of a theatre, it bears closer examination. These competitors will be found to be among the following:

1. Unquestionably television, particularly in the coaxial cable regions, is the greatest competitive factor. As to the exact extent of this competition, various surveys differ widely. However, it is admitted that at least for the first six months the television owner pays close attention to the available programs.
2. Midget automobile races, more night baseball games, professional football games, better dance halls and traveling name bands, skating rinks and better bowling alleys, are all taking an increasing percentage of the amusement dollar.
3. Continued development and over-expansion of many college and professional sports, such as basketball games, hockey and the like, are also keen competition.
4. Traveling orchestras like the Philadelphia and Boston symphony orchestras, and concert artists are increasing in popularity. These, too, compete for the attention of the amusement-minded public.

Other Factors

There are many other and diversified factors which must be studied in relation to their effect on the box office of the motion picture theatre. Here is a list of a few to indicate the scope of the elements which can and do affect income.

1. Economic conditions brought about by installment sales in many lines of hard goods, homes, automobiles, and so on, leave less money remaining at the end of the month for amusements.
2. Many young families are held at home by young children and because of lack of domestic servants and the cost of baby sitters, turn to television, card games and similar home diversions, for their leisure time.
3. Ownership of cottages on rivers, at the seashore, in the mountains, take the family away for the weekend where formerly they remained at home and often patronized some form of amusement.
4. The rising cost of living, particularly of food and clothing, plus higher taxes, leaves little surplus for amusement.
5. Unsettled world conditions and many uncertainties are proving harmful at the box office of movies and for most all types of amusement.

PROSPECTS FOR THE FUTURE

There is no doubt that the motion picture business will continue to live; that the better theatres—properly located—will continue to operate at a profit; that production and distribution will adapt itself and produce what the public really wishes to see; and that the present depression in receipts may well be at its lowest point and as time goes on and the pictures improve in quality, the attendance will also greatly increase.

The third dimension picture — to be shown on an entirely different type of screen—has been developed and is in the realm of possible use in the not too distant future. This will entail a large future capital investment on the part of production and exhibition not equaled since the advent of the "talkies."

It is also very well to bear in mind that there will probably be some marriage or technical hookup of the motion picture theatres with television, either by having a separate channel of their own or by having sufficient theatres wired for television to bid competitively for outstanding attractions on an exclusive theatre basis.

A comparatively few theatres are now using wide-screen television. As soon as appropriate programs become available, the use of this type of entertainment will, in all probability, increase tremendously. Therefore, it may be said that in due course the modern theatre will be equipped with wide-screen television which will be helpful and stimulating to the exhibition business.

The problem of the appraiser today is to have a full knowledge of what is going on in the industry, to follow the national figures of numbers of seats in relation to population, the number of attendance nationwide per week, and to be able to understand the numerous problems—many of them quite complicated—that will result in a profitable or unprofitable operation. Table III gives some of the data that is important to theatre appraisers. It is this type of data that the appraiser should keep constantly before him.

Table III

	1933	*1946*	*1949*	*(Est.) 1950*
1. Admissions to U. S. motion picture theatres (millions $)	482	1,512	1,342	1,210
2. Percentage of total U. S. personal consumption expenditures (%)	1.04	1.03	0.75	0.68
3. Percentage of total U. S. recreation expenditures (%)	21.92	16.92	13.18	12.85
4. Capital investment in theatres (millions $)	Not Available	2,604	2,882	2,932
5. Average annual earnings per full-time employee ($)	1,891	2,978	2,916	3,035
6. Number of full-time equivalent employees (thousands)	119	228	226	218
7. Wages and salaries (millions $)	225	679	659	665

CONCLUSION

The general feeling amongst those close to the motion picture industry is that fringe theatres, old theatres mostly worn out, and two theatres where only one can be expected to succeed, will have tough going in the future.

In summarizing, it can be stated that original cost, reproduction cost, depreciated cost have only a small bearing on motion picture theatre market value. The ability to generate grosses in this market is the most important single factor. The day of 15 percent to 20 percent rental on gross intake is gone. A rental of 10 percent of the gross is now considered normal and realistic. Theatre operators will soon be confronted with a capital outlay of $20,000 and up to install wide-screen television equipment and screen.

Theatres which are well constructed, with good parking facilities, amply capitalized, under good experienced management, will continue to serve a useful purpose and should show a reasonable profit on a carefully appraised market value.

Note: Statistical and factual data used in this article have been taken from the following socures: U. S. Department of Commerce; "Motion Picture Industry Statistics" from *Year Book of Motion Pictures*, 1950 edition; and *The Film Daily*.

Reprint of an article entitled "New Influences Affecting the Appraisal of Motion Picture Theatres," which appeared in The Appraisal Journal, Vol. XIX, No. 4, October, 1951.

A New Theatre in a Regional Shopping Center

The Cinema at Framingham's Mammoth Shopper's World Takes Advantage of the Shift to Suburban Retailing

By MORRIS KETCHUM, JR.
Ketchum, Giná and Sharp, Architects

Following the dynamic shift of American retail merchandising from the metropolitan centers to the suburbs in the past decade, the "packaged" regional shopping center has emerged as the most spectacular phenomenon of this trend. As these mammoth suburban market places continue to spring up across the nation, a radical change in the merchandising, shopping and movie-going habits of the public is destined to take place.

THE MARCH TO THE SUBURBS

The continuing march of retailers to the suburbs began several years ago when the chain department stores, particularly Sears and Roebuck, discovered that an outlying store with good parking facilities could attract a huge volume of trade, even if it was situated many miles from long established metropolitan shopping districts. And while moving out of range of competition, they moved almost into the backyards of their customers.

Population Increase

Certain more basic factors contribute largely to recent acceleration of suburban selling. In the ten years between 1940 and 1950, the rate of population increase was the largest in the country's history, with the suburban areas accounting for almost half of the total increase. The suburban areas are growing much faster than the cities or rural areas, and the present rate of population increase—an amazing 2,500,000 a year — is continuing to point toward more intensive suburban development.

Crowded Highways

Another factor is the meteoric rise in the number of automobiles in the past decade from 32,000,000 in 1940 to about 50,000,000 in 1950. The traffic and parking problems which have resulted make city shopping inconvenient in many instances, and make suburban shopping —and movie-going—more attractive.

Poor, Costly Public Transit

An additional situation which has encouraged the rapid growth of suburban merchandising is the currently poor state of most of the nation's public transportation systems. Commuter trains, subways, trolleys and buses have deteriorated seriously in recent years, both in service and in the quality and comfort of conveyances. And with this, fares have steadily increased to a point where the cost of public transportation represents a major expense to persons who must regularly travel to the city to work, shop or go to the movies.

Los Angeles, third largest consumer market in the country, presents the most dramatic example of the increasing emphasis on suburban merchandising. Here, downtown stores last year contributed only 35 per cent of the area's total department store sales volume. Los Angeles' biggest department store, the May Company, transacts nearly half of its business in its Crenshaw and Wilshire suburban branches, and is planning to shift that balance even more with the opening of a 345,000-square-foot branch in the Lakewood shopping center. Another of the area's leading department stores, Broadway Stores, now does 60 per cent of its total business from four suburban units.

Similar shifts to suburban retailing are in evidence in every large market area in the country, but a new phenomenon has evolved. It is the regional shopping center.

THE REGIONAL SHOPPING CENTER

These centers are generally built on a site of 40 acres or more, and contain several thousand feet of retail space. They usually include at least one large department store branch and 40 or more smaller shops and stores. They are carefully planned for a smooth flow of vehicle and pedestrian traffic into, around and out of the center. However large the regional shopping center may be, and however numerous its components, it is always planned as a tightly integrated unit.

The shopping center offers great advantages to both the tenants and the customers they serve. For the retailer and the theatre operator there is the advantage of the great drawing power of a large group of stores, carefully selected for their competitive and supplementary qualities. Competition is carefully planned and balanced, making for a combined drawing power far greater than the sum total of each store's individual appeal.

The customer has the advantage of being able to satisfy just about any combination of merchandising needs — and go to the movies—in a single trip. And, aside from the convenience of "one-stop" shopping, the customer can shop in the pleasant surroundings that tree-lined malls and beautifully landscaped greens offer.

The Shopping Center Theatre

Theatres are one of the most important elements in a regional shopping center. Without them, the balanced program of retailing, amusement and service units necessary to the full development of the center's potential trade cannot be achieved. With them, the center can offer a top selection of every type of downtown customer attraction. They are vital in creating a center where every square foot of rental space enjoys a "100 per cent location."

Regional shopping centers have opened up a fresh field for theatre operation. In partnership with retail merchants, theatres in a regional center can cater to the automobile trade, and add the drawing power of 40 to 50 shops and stores to their own customer appeal. They can take full advantage of the center's concentrated customer traffic, ample parking, lower operating costs. Regional centers are rapidly changing the shopping and theatre-going habits of a large segment ot our country's population.

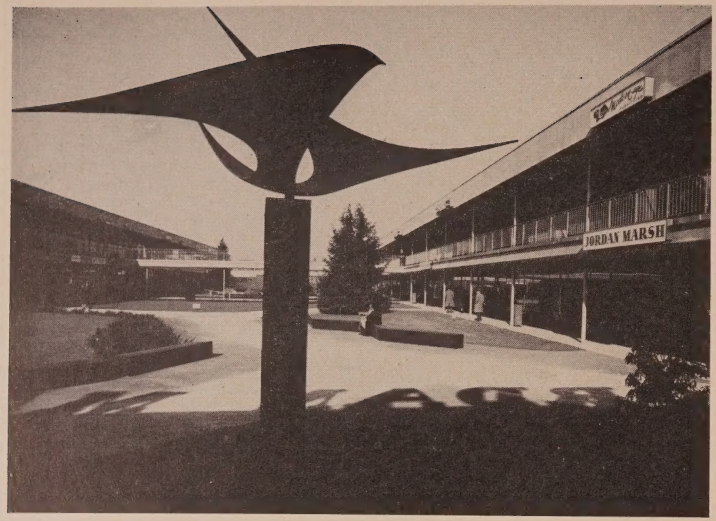
A New Frontier

Shopping centers of this type mark a new frontier in retailing. For more than 15 years, shops and stores have followed their customers out to the suburbs. Scattered stores and store groups are still being located, in hit-or-miss

BRIEF: *Probably the most singularly outstanding development in the field of exhibition in recent years . . . and destined to be one of the most significant for many years to come . . . is the regional shopping center theatre. A spectacular manifestation of the shift in retail merchandising from the city to the suburbs . . . the regional shopping center has opened a new field for theatre operation. For in partnership with merchants, theatres in a regional center can cater to the automobile trade . . . and add the drawing power of 40 or 50 shops to their own patron appeal. They can take advantage of the center's concentrated parking facilities and lower operating costs.*

Typifying the important trend toward centralization of shopping facilities in the suburbs is the mammoth Shopper's World at Framingham, Mass. . . . an $8,000,000 project recently opened about 20 miles west of Boston. One of the most important elements of the center is its theatre, the Cinema. Without it, the balanced program of retailing amusement and service necessary to the full development of the center's potential trade cannot be achieved. With it, the center can offer a top selection of every type of downtown customer attraction. Like the drive-in, the shopping center theatre has captured the automobile trade . . . and like the drive-in, its success is assured by the highly attractive convenience it offers.

AN AIR VIEW of The Shopper's World, Framingham, Mass., on a typical afternoon furnishes visible proof of the relationship between the automobile and modern merchandising facilities.



THE MALL furnishes interior, traffic-free communication between shops, department store and theatre under garden-like conditions. Ground level and elevated passages are flanked by rest and meet areas.

fashion, along suburban streets and highways. These stores usually find that they have exchanged the frying pan for the fire. They bring with them into the suburbs the saturated traffic and parking of the downtown area and leave behind its chief advantage—concentrated shopping traffic. The logical answer to such planless retail decentralization has been the controlled environment of a shopping center. Today, the regional shopping center has become a firmly established building type.

Each one of these retail outposts enjoys a hand-picked location adjacent to one or more major highways in the heart of some well-populated suburban area. Each one provides its shoppers with all the conveniences and none of the headaches found downtown and offers its merchants better locations, lower operating costs, and the chance for higher profits.

A regional center is a fully organized and equipped shopping district. Carefully selected assortments of shops and stores provide a full opportunity for comparison shopping. Theatres, restaurants, medical-dental offices, and other services complete a balanced program which has a combined customer pulling power far greater than that of any haphazard collection found downtown. Sun-baked sidewalks, dangerous traffic and scarce curbside car spaces are replaced with covered walkways free from cars, trucks and buses, and with off-street parking fields large enough to give everyone a chance to park—even at Christmas or Easter. Customer walking distances from car to store and from store to store are cut to a minimum. Honky-tonk signs and store fronts—the architectural jazz of Main Street—are outlawed in favor of quietly harmonious retail buildings. Finally, each center is carefully fitted into the surrounding community. Neighboring highways are tapped with adequate entrance and exit roadways but neighborhood streets are left untouched. Malls and parking areas are planted with grass and trees. Landscaped buffer strips separate the center from adjacent residential property.

Regional centers will never crowd against each other. Each needs a 30 to 70 acre site for its several hundred square feet of retail space plus parking for thousands of cars. This site must be centrally located within a market area containing at least a half-million people with better than average spending power. The market area boundaries of each center are fixed by the distance from its site that can be covered in 30 minutes driving time. This means that even our large cities have only three or four market areas available for regional centers.

OPEN FACED STORES present 3000 linear feet (nearly two-thirds of a mile) of merchandise display through floor-to-ceiling glass. Glass enclosures protect all walkways and ramps during the winter.

THE SHOPPER'S WORLD

The Shopper's World at Framingham, Mass., an $8,000,000 regional center 20 miles west of Boston, opened last fall with a branch department store, a motion picture theatre and 44 shops and stores. On completion, its half-million square feet of space will contain at least 50 stores. From the first day, it has been crowded with customers who fill up its 6,000 car spaces. These customers bought —and kept on buying. Expected annual sales had been conservatively estimated at $32,000,000 for the entire center. During the first three months, Christmas season sales were double that estimate. Even with the expected post-season slack, Shopper's World has continued to maintain a high volume. By the end of its first year of operation, it will have proved that the regional shopping center is the biggest new development in retailing.

One of the reasons for this is the night trade. During the Christmas season, all the stores stayed open five nights a week. Every week, all but three stores now stay open three nights a week until nine p.m. These night-time sales hours have proved far more profitable than daytime sales periods. In the evening, whole families shop together, have dinner and take in a show. The center's stores, restaurants and motion picture theatre have all benefited to a surprising degree from this experiment.

Night Selling

The shift to night-time selling at Shopper's World is due to a great change in national merchandising. People have more time to shop after working hours and the five-day week has turned Saturday, the traditional peak sales day, into

a day spent at home. Women used to shop alone; now they take their husbands along to help decide on household equipment and other major purchases. As a result, shops and stores now share the same peak hours as theatres.

Shopper's World is equipped to take full advantage of both night and daytime selling periods. Its key tenants—the Jordan Marsh department store and the Cinema Theatre — are housed in separate units. The rest occupy a series of double-decked store buildings containing the greater portion of the center's retail space. These buildings are stacked up on two levels in order to keep walking distance along the central green down to 665 feet. Every 200 feet, bridges and walkways cross the landscaped mall to connect both sides and both decks of the center. The central green and the lower deck stores are eight feet below the ground level parking; upper deck stores are four feet above parking level. Easy ramps connect both store levels with the parking area. Both shopping levels surround the central green like a single giant showcase. Floor to ceiling store fronts put 3,000 linear feet of merchandise on display. The impact of these open-faced stores, set off by an occasional closed front, is greatly emphasized at night when the full depth of each store becomes completely visible. Wintertime glass enclosures protect all these walkways and ramps. This continuous vestibule pays for itself in saving interior heat loss in the store buildings during the winter. It is taken down during the summer months.

The double-decked store buildings have proved successful in many ways. Both upper and lower shopping levels are crowded; neither suffers any loss of customer traffic. Walking distances from store to store, foundation costs, and roof costs are all half what they would have been if the stores had been arranged on one level.

From either highway or mall, the "trade mark" buildings at Shopper's World are the department store and the theatre. The 227-foot-wide dome of the department store, the largest clear span dome in the United States, provides column-free floor space indoors and striking identification outdoors. The great square mass of the 1500-seat Cinema is as easily seen and encloses equally functional indoor space. Both store and theatre are major elements in a carefully studied pedestrian traffic pattern.

The meticulous planning of the Shopper's World is the work of Ketchum, Giná and Sharp, architects; Kenneth C. Welch, architect and consultant on economic surveys; Adams, Howard and Greeley, site planning consultants; Anderson and Beckwith, consulting architects; Severud-Elstadt-Kruger, structural engineers; V. L. Falatico and Associates, mechanical engineers; and Arthur N. and Sidney R. Shurcliff, landscape architects.

Traffic Control

In assigning locations in the center, a prime consideration was the need to keep shopping traffic on the move. The theatre and the department stores, as the most powerful traffic pullers, were first given strategic sites at either end of the central green. The Jordan Marsh store was placed across one end, adjacent to Route 9, the main highway between Boston and Worcester. Space for another branch department store was provided across the opposite end and the theatre was given a prominent position nearby. Jordan Marsh's tremendous pulling power was thus balanced, in theory, by the combined pull of the proposed department store and the theatre. Along both sides of the mall, important chain stores, including Sears (hard goods), Kennedy's (boys' and men's wear), Brockelman's (supermarket), and

LOOKING TOWARD THE THEATRE busy shoppers crowd the covered ramps and passages to create a new "Main Street" The CINEMA in the background furnishes one of the two focal points.

LOOKING TOWARD THE DEPARTMENT STORE equal shopping activity crowds the passageways.

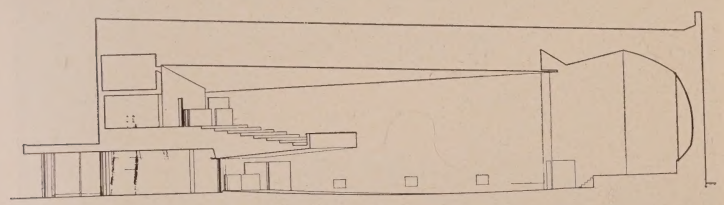
Gorin's (variety store) were carefully spaced in relationship to one another and to the total traffic pattern. The line-up was then completed with the remaining specialty shops, drugstores, eating places, branch bank and post office. The majority of these retail units were located by merchandise type and price range. Apparel stores are near Jordan Marsh; food stores and hardware stores are midway on either side, and eating places are adjacent to both the theatre and department store.

In practice, this interrelated traffic and merchandising pattern has worked despite the fact that it is still incomplete. Although foot traffic is well distributed along the length of the mall, it is still heaviest at the south end dominated by the Jordan Marsh building. Traffic at the north end of the mall will not balance that at the south until the projected north department store has been completed. The theatre and its adjacent restaurants and shops will then get their full share of trade.

diagonally opposite and near Cochituate Road. Another service station is planned for future construction.

Planned traffic control was applied to the parking areas as well as the walkways of Shopper's World. Convenient access and exit lanes connect both of the nearby highways with the center's main inner roadway. Drivers taking this roadway proceed to the parking area nearest their objective, make a right turn into one of its U-shaped parking lanes, leave their car and walk to the nearest building entrance. Thanks to this system, there is no high speed motor traffic next to the center's buildings. Shoppers enroute from their car to stores or theatre can safely use the same parking lanes used by slow-moving vehicles.

Truck traffic to the center takes the same entrance and exit routes as auto traffic but truck terminals are all isolated from the parking area. These terminals are located on the parking area side of the store buildings between each pair



A LONGITUDINAL SECTION of the CINEMA shows a modern, functional plan accomplished with a minimum of excavation. Through design and materials, sight, sound, and comfort dominate the effort.

Parking Space

Parking space at Shopper's World is distributed in relationship to store and theatre locations. The inner parking area encloses all the center's buildings. Its total car spaces are allocated in accordance with the demand and turnover rate of the various building units. Both the Cinema and the Jordan Marsh store need and get more parking space due to their greater demands in terms of total car spaces and longer occupancy of each space. The future department store building will be located in the center of a large parking area. The remaining shops and stores need fewer car spaces because their greater turnover rate, based on more transactions per hour, thus allowing more intensive use of each car space. This inner parking area is separated from the outer parking area by the center's own private highway, and inside roadway connected with both public highways. The outer parking fields are used for peak-season customer parking and everyday employee parking. Both inner and outer parking areas are brilliantly floodlit at night by clusters of high powered incandescent lights hung at the top of a series of steel towers. Inner and outer parking areas are now served by two gas stations —the Gulf Oil station near the Worcester Turnpike and the Sears Roebuck station

of customer entrances. There is a special lower level loading dock for the heavy truck traffic of the Jordan Marsh building. Wood fencing screens off each of these areas from adjacent parking.

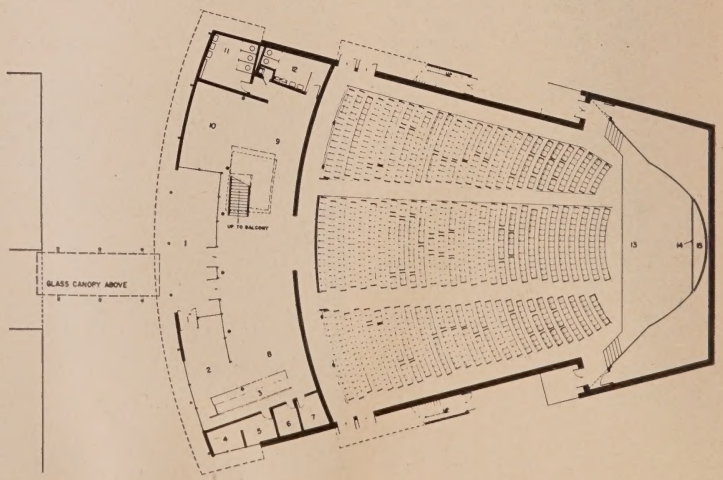
Although the Cinema's parking spaces and traffic routes are a part of the entire Shopper's World system, they are also planned for its own specialized requirements. Incoming families bound for the theatre can take either one of two roadways leading to the landscaped entrance plaza in front of the theatre. Father can stop, let the family out, then park his car in an adjacent car space. Other patrons coming on foot from the central green arrive by means of a whole series of convenient walkways. On the upper deck, a central passageway leads through a group of small shop and eating places to the theatre entrance. This upper passageway continues across the mall as a foot bridge. From the lower deck, a ramped walkway leads up to the south end of the theatre plaza. Another ramp will be added at the north end of the theatre plaza when the projected north department store is built.

THE CINEMA

All of these walkways lead to the glass-walled theatre entrance. In striking contrast to the usual cramped approach of a downtown theatre, with its narrow vestibule and hidden lobby, the Cinema uses the glass showcase technique of the Shopper's World stores. Its ticket counter and refreshment stand, lounge and balcony stairway are all on display. Only the manager's office, television area, men's smoking room, women's powder room, and the auditorium itself are closed to view. Interior lobby walls are painted in a series of gay colors—yellow, blue, brown, green—set off by birch woodwork. Contemporary furniture groups are upholstered in complementary fabrics. Light from the lobby is kept out of the main floor and balcony of the auditorium by light baffles instead of doors. Outdoor walls not of glass are surfaced with porcelain enamel siding. One of these walls, finished a dull black, is used as a background for poster display cases. The others are reddish brown, in colorful contrast to the tall gray walls enclosing the theatre itself.

Construction

The main walls of the theatre and the structure which supports them follow the construction system used throughout Shopper's World. The center's buildings, except for the Jordan Marsh dome and the stair and balcony of the Cinema,



ORCHESTRA PLAN shows the connecting link, plus the areas for outer lobby, lobby, ticket and refreshment counter, manager's suite, candy storage, janitor, foyer, lounge, and toilet rooms.

A FOCAL POINT, or "trade-mark" building, at one extremity of The Shopper's World is the modern new CINEMA. The main walls, in common with the rest of the center, have a thin outer skin of asbestos board panels held by T-members to the structural frame as a light-weight envelope. This uses less steel.

are "dry-built" above foundation level. All have a thin outer skin of asbestos board panels. In the Cinema, these panels are held in place by aluminum T-members bolted to the structural frame of the building. This lightweight envelope requires less structural steel, less construction time, and is less expensive than conventional masonry walls.

The sparkling gray-white background provided by these four foot by eight foot panels and their aluminum framing members is an excellent foil for the dull black enclosing walls of the theatre's balcony fire exits and its red enamel "Cinema" sign letters. There are two sets of these illuminated letters, each placed high on the theatre walls. One faces south towards the Worcester Turnpike, the other faces west towards the central green. Between them, they spell out the theatre's name to the entire shopping center and the adjacent highways.

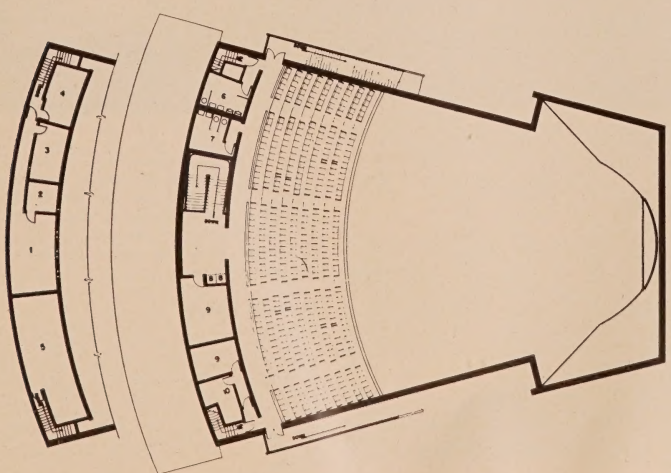
Auditorium

The design of the Cinema's auditorium created a stir in the motion picture industry. An RCA 25 by 30 foot maskless screen has been integrated with purely functional auditorium design in such a manner, including control of screen light throughout the area of the audience, that a definite physical scheme is offered for the advancement of motion picture exhibition. The result is a screen performance altogether free of extraneous influence—that is to say, free to seize and hold the mind.

This end result was achieved through careful re-evaluation of every element of auditorium design—space, structure, circulation, audience sightlines, acoustics, lighting, materials, colors, equipment. The architects of Shopper's World invited a battery of experts to collaborate with them: Ben Schlanger, architect; William A. Hoffberg, engineer, and Edward Content, acoustics engineer. The team also included Severud-Elstadt-Krueger, structural engineers, and V. L. Falatico Associates, mechanical engineers, both consultants for all of Shopper's World. All agreed that the Cinema offered an unusual opportunity to design a motion picture theatre in fresh and logical terms.

Seating

The space problem for approximately 1500 seats was given first consideration. It was found that if this total seating capacity were distributed between a main floor and balcony, sightlines and viewing distances could be best controlled for both good visibility and comfortable seating. The main floor was



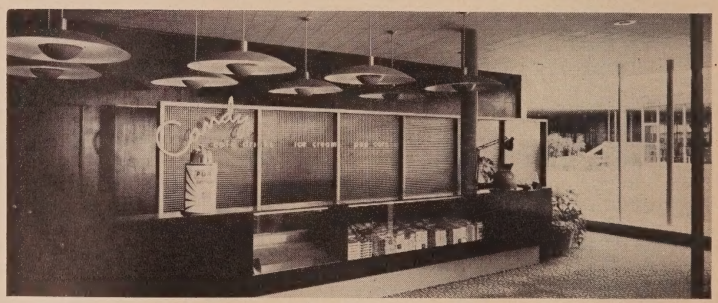
BALCONY and projection room levels are shown in this composite. The former has its own lounge and toilet rooms plus space for employees rooms and storage. Air conditioning equipment is above.

MODERN THINKING relative to current high overhead costs, produced an open counter behind which one employee vends tickets and sweets.

designed as a dual incline slope; the balcony floor is relatively low and its stepped incline has a very moderate grade. No excavation was necessary under the theatre, thanks to the dual curve of the main floor. Twenty-nine rows of standard push-back chairs were spaced 36 inches apart on the main floor, and nine rows were spaced 38 inches back to back on the balcony. On the main floor, the first row is 26 feet from the screen; on the balcony, the last row is only 126 feet away. The proportions of the Cinema are ideal for maximum vision. The seating plan, set by Ben Schlanger, is unconventional and informal. Chairs are placed freely in strict reference to screen sightlines; uniformity of aisle widths was not considered important. As a result, rows of chairs are indented in a staggered pattern along the aisles and there are occasional gaps between chairs within rows. The varying widths of the aisles helps to better distribute incoming and outgoing patrons throughout the theatre. Viewing comfort is combined with a feeling of homelike informality.

Acoustics

The next problem was to find a method whereby varied acoustic materials could be used with the utmost freedom without allowing the resulting pattern to disturb the visual unity of the theatre.



Walls and ceiling were first treated with a variety of hard or soft materials ranging from resonant plywood to sound-absorbing fibre glass. Next, this carefully studied acoustic treatment was completely concealed behind a finish surface used in theatres for the first time. The designers worked with manufactures to successfully produce a lightweight perforated metal panel that would permit sound waves to penetrate its surface and, at the same time, provide a sturdy and attractive finish. The outer surfaces of walls, balcony front and ceiling are formed of these panels; the acoustic materials beneath function undisturbed.

Lighting

This new surfacing material proved essential to both lighting and acoustics in the Cinema. It enables the walls and ceiling of the theatre to act as a light source. During a performance, its saw-toothed surfaces, painted light gray, reflect and diffuse light from the screen throughout the theatre. Panel surfaces facing the screen are widest so that light is reflected away from patrons' eyes. This glareless illumination is supplemented by a few downlights over the aisles. The screen itself thus becomes the chief source of theatre illumination and the only fixed element. The wall and ceiling surfaces of the rest of the theatre seem to recede into unlimited space. It is only during intermissions, with the entire lighting system turned on, that the actual proportions of the theatre become apparent. The crimson upholstery of the chairs and the gray and crimson carpet then supply the warmth and color supplied by the screen itself during performances.

Screen

The 30-foot screen dominates the entire theatre. There is no distracting black frame around it, no decorative embellishments, no competitive color schemes. It is set in a curved plaster wall whose specular surface has the same light value as the screen itself. At the edge of the screen is a band of translucent plastic which helps to merge screen and wall surfaces. During a performance, the motion picture on view is set in a field of light of its own making, with the character and intensity of that field kept in constant relationship to the action on the screen. This results in an effect of intense realism. The actors almost seem to be moving in space close to each member of the audience.

Service Rooms

Behind the scenes, the projection room equipment is completely up-to-date. The air conditioning equipment for the theatre is located in space adjoining the projection room. The Cinema is heated by the same central steam plant that serves all the buildings in Shopper's World.

REFERENCE DATA

OWNER & OPERATOR: Philip Smith Management Company.
ARCHITECT: Ketchum, Giná and Sharp.
SEATING CAPACITY: 1500.
COST OF EQUIPMENT: $125,000.
Acoustical Material: Celotex.
Air Conditioning: York Corp.
Carpets: Pennsylvania Carpet Co.
Chairs: Kroehler Mfg. Co.
Changeovers: RCA.
Coinchanger: Coin-O-Meter Co.
Confection Equipment: ABC Vending Co.
Decorator: George Macomber Co.
Display Frames: Universal Corp.
Film Cabinets: Neumade Products Corp.
Generators: Imperial Electric Co.
Lenses: Kollmorgen Optical Corp.
Projection Lamps: RCA.
Projection Machines: RCA.
Rubber Mats: Globe Rubber Co.
Screen: RCA.
Sign & Marquee: Signs, Inc.
Sound: RCA.
Supply Dealer: Capitol Theatre Supply.
Ticket Issuing Machines: General Register Co.
Ticket Chopper: General Register Co.

Projection room equipment includes RCA Brenkert projectors with RCA Brite Arc lamps and Kollmorgen F/1.9 lenses, Imperial Electric generators. Capitol Theatre Supply, Boston, made the installation.

Theatre Has Many Uses

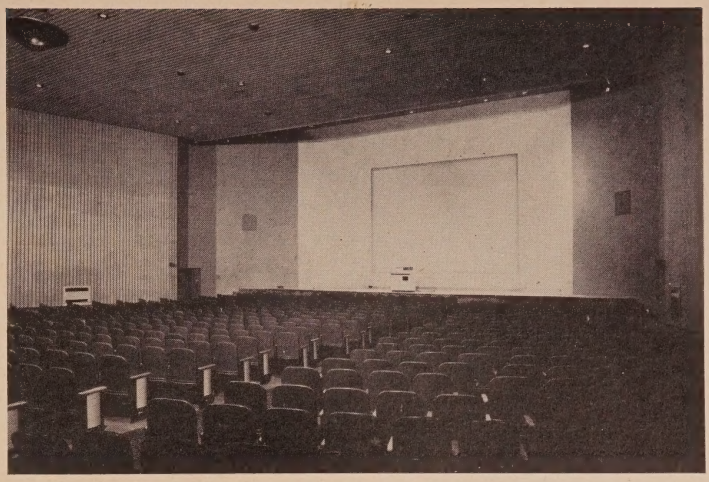
In addition to its motion picture performances, the theatre is used for home appliance demonstrations, cooking and sewing classes, fashion shows and other retail uses during the morning hours. It is available for these purposes, for a rental of from $50 to $150, to any merchant in Shopper's World.

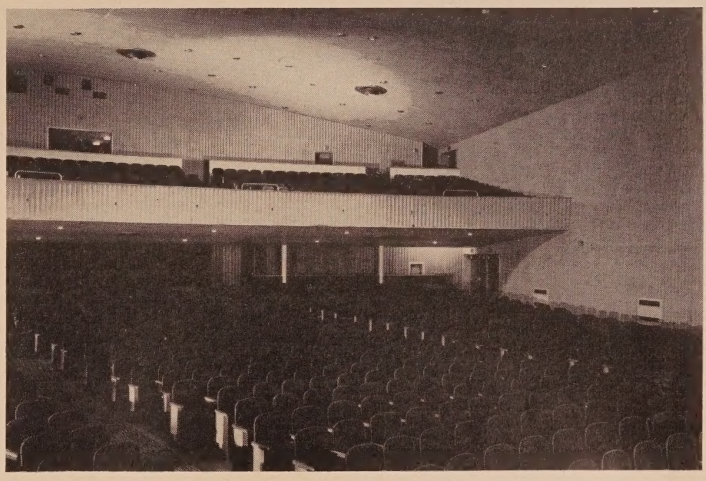
It is also planned to use the Cinema for summer stock. Auxiliary lighting and sound equipment has been installed in the exit wing walls and raised ceiling adjacent to the screen wall. Temporary men and women's dressing rooms will be located at either side of the stage. The setting for plays will be similar, in principle, to a "theatre-in-the-round," except that the audience will not be seated completely around the open stage.

The Cinema's Future

The Cinema's operating success has been slowly achieved. In any regional center, shoppers make shopping their first objective. After that, theatres and restaurants have a chance at their attention. The stores in Shopper's World were the first to establish themselves, the restaurants second, then the theatre. Good first run pictures combined with an aggresive advertising campaign have helped to create theatre-going habits.

After that, it will be able to weather bad times better than any of its downtown competitors. During the last two years, while theatres without adequate parking facilities have suffered badly, theatres in shopping centers have felt no boxoffice depression. Like shopping center stores, they have been able to capture the automobile trade.





SIGHT, SOUND AND COMFORT received the maximum attention in the CINEMA. Standard sight-lines from every seat are aided by the new maskless screen to produce the ultimate in eye comfort. A built-in sound box, ideal shape, and studied acoustics, produce live, natural sound. Year-round air conditioning, modern seating, and well appointed lounge and service rooms complete the picture.

1951-52 Review of New Theatre Construction

The Year's Outstanding Developments in the Building And Remodeling of Theatres Are Surveyed Pictorially

The trends in theatre design which have been developing over the past decade have been drawn into sharp focus by the very paucity of new theatres built during the year. For with government restrictions on construction accounting for a large reduction in the number of new theatres, those that were built represent a highly selective group, with their common characteristics and the factors responsible for them clearly defined.

An overall examination of the new theatres erected during the year will reveal two distinct developments: a growing regard for the smaller capacity, intimate atmosphere, and refinement usually associated with the art house, and the increasing importance of theatres in suburban shopping centers. Underlying both developments are a multitude of powerful influences.

Two of the most basic of these influences, which are revolutionizing the entire field of retail marketing as well as producing marked changes in the nation's theatres, are the skyrocketing rise in population and the equally great increase in the number of automobiles in use. The past decade has witnessed the largest rate of population increase in the country's history, and the nation is still growing at the amazing rate of 2,500,000 every year. Population is being decentralized from the large metropolitan areas and is being dispersed throughout the suburbs, which account for almost half of the total population increase since 1940. At the same time, the number of privately owned automobiles has risen from 32,000,000 in 1940 to well over 50,000,000 today. The result is that city streets can no longer adequately cope with the increased traffic flow and the high demand for parking space, both serious deterrents to movie-going or shopping in the city.

Retail merchants began to follow their customers out to the suburbs several years ago, and the logical conclusion of the trend is the regional shopping center, huge projects usually including a large department store branch, 40 or more smaller shops and stores, and a theatre.

Shopping Center Theatres

It is the regional shopping center theatre, then, with its excellent parking facilities, lower operating costs, easy accessibility to growing suburban populations, and its ability to add the attraction power of 40 or 50 shops to its own patron appeal, which is the most outstanding development in the field of exhibition this year. Several of these deluxe shopping center houses are illustrated on the pages that follow, and one of them, the Cinema at the Shopper's World, near Boston, is described in detail in the article "A New Theatre in a Regional Shopping Center" appearing elsewhere in this edition.

Other influences which are playing a large part in the planning of new theatres are the unprecedented high cost of construction and equipment, the highly competitive situation of any given theatre and the possible oversupply of seats in its particular area, high overhead costs, and the realization that the easy-chair relaxation of viewing television at home must be surpassed by unmatched comfort and convenience at the theatre. These factors, more than any other, are responsible for the many fine intimate theatres of the art house type which were developed during the year.

BRIEF: ***The 22 new theatres and 7 remodeling projects depicted on the following pages are representative of the progress in theatre construction and design made in the past year. Each was selected on the basis of functional plan, structural beauty, and facilities for serving particular types of patronage.***

As physical expansion of the industry was sharply curtailed by government restrictions on construction . . . there were much fewer new projects from which to select the best than in previous years . . . but the ones that were chosen are an even more definite index of design trends . . . because they represent a higher percentage of the total construction accomplished during the year than has ever been reviewed pictorially in THEATRE CATALOG.

This annual cross-section . . . perhaps the most outstanding feature of this publication . . . has long been a favorite with designers, builders, and investors . . . and is now regarded as an international standard of theatre development.

Art Houses

To escape high construction costs, profit by the low overhead that a small theatre requires, and maintain the atmosphere of intimacy desirable in a theatre which caters to a select, discriminating patronage, these new art-house-type showcases have seating capacities of 500 or less, and are designed to provide the utmost in theatre comfort. Because they feature foreign films or domestic product of limited appeal, and because they often operate on a long-run policy, these art-type theatres must necessarily be situated in large metropolitan areas in order to draw sufficient numbers of discriminating patrons, over long periods of time, to operate at a profit. The marked success of the art house and the notable increase in the number of theatres of this type in the past year indicates that further expansion in this direction will be a continuing trend in the future. Outstanding examples of the small, intimate theatre are the Normandie, Fine Arts, and Little Carnegie, all in New York City, the Playhouse, Baltimore, Md., and others pictured on the following pages.

Most of the theatres shown in this pictorial review as well as several others not depicted will receive bronze Merit Award plaques, presented for the third consecutive year by THEATRE CATALOG and the Physical Theatre Department of its sister publication, EXHIBITOR, in acknowledgment of the very best design and construction accomplishments of the year. This Annual "OSCAR" now distinguishes, and graces the facia or lobby wall of, some of the world's finest theatres.

Progress Continues

In other theatres built during the year, regardless of whether they are neighborhood shopping district houses or deluxe center-city showcases, patron satisfaction continues to be the dominant theme. Sumptuous lounges, many of them equipped with television, cry rooms and private party sections are included in many of the new houses. Increasing consciousness of the parking problem is reflected in the special attention accorded parking facilities wherever space permits. Reduced seating capacities, with the greater aisle spacing they permit, are a continuing characteristic of the year's theatres, showing an awareness of the importance of optimum comfort. Safety, lighting, and the perfect presentation of the screen program are persistent points of emphasis evident in the total picture of theatre construction. The year has seen more extensive application of new decorative materials and some interesting new uses for such long-established materials as glass, aluminum, and artificial stone.

In brief, theatres are being designed to meet special, sharply defined needs; offset competition from other theatres and other media of entertainment in definite, positive ways; and function with the highest degree of efficiency and profit in particular situations. As never before, theatres are being built with a purpose.

While the year's progress must be charted in terms of quality, rather than quantity, the high percentage of really excellent houses among the new ones is nonetheless gratifying. But more significant, the relatively few new theatres built during the year stand out in sharp relief to indicate the direction of future trends.

RIDGEWAY •

Stamford, Conn.

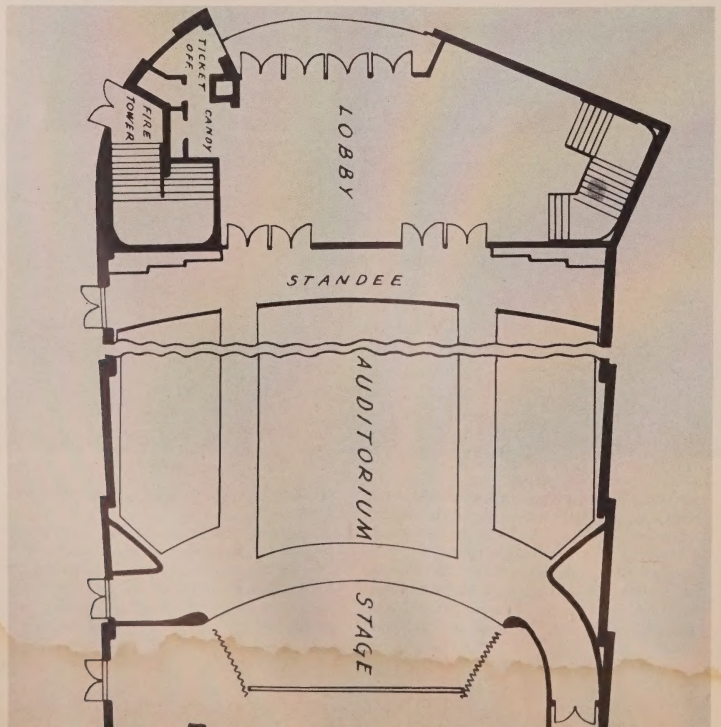
Part of a 34-store shopping center, the Ridgeway was opened August 31, 1951. The exterior is strikingly unusual and somewhat reminiscent of the quiet elegance of a legitimate theatre. A one-thousand car parking area with safety aisles and excellent lighting is adjacent.

The first lobby is visible from the street through full-view glass doors and above the entrance the name sign tops an open vestibule. Current and coming attractions are displayed in interesting built-in frames and the structure is well illuminated.

Indirect lighting is also extensively used in the interior, adding a soft glow of richness to the simple elegance of the decor, broken only by the artistic placement of large, abstract, 3-dimensional forms, gayly colored in strong tones.

THE GREEN-GREY TONE OF THE WALLS contrasts with the yellow ceiling. The curtain permits infinite combinations of lift and draw.

THE SIMPLICITY OF THE FUNCTIONAL DESIGN, the keynote to this comfortable 1000-seat house, is shown in the floor plan below.



REFERENCE DATA

OWNER: Ridgeway Center Theatre, Inc.
OPERATOR: Nathan V. Steinberg.
ARCHITECT: Alfons Bach Associates, Thorn & Jorge.
SEATING CAPACITY: 1,000.
COST OF BUILDING (including air conditioning): $357,000.
COST OF EQUIPMENT: $100,000.
SIZE OF LOT: 145′ x 70′.

Carpets: Mohawk Carpet Mills, Inc.
Chairs: Heywood-Wakefield Co.
Curtain Controls & Track: J. R. Clancy, Inc.
Designer: Alfons Bach.
Draperies & Stage Curtains: Novelty Scenic Studios.
Generators: RCA.
Lenses: Kollmorgen Optical Corp., Super Snaplite F 1.9.
Projection Lamps: RCA.
Projection Machines: RCA.
Rubber Mats: Perfo Mat & Rubber Co.
Screen: Nu-Screen Corp.
Sign & Marquee: Claude Neon Co.
Sound: RCA.
Supply Dealer: Capital Motion Picture Supply Corp.
Ticket Issuing Machine: General Register Corp.
Ticket Chopper: General Register Corp.

THE AISLE SPACING between chairs is 40 inches, allowing ample room for relaxed seating. The floor covering is richly colored and patterned.

THE FULLY CARPETED LOBBY with suffused light bathing the grey-green and yellow of the walls is visible through the entrance.

TERRACE •

Robinsdale, Minn.

On a knoll overlooking a lake sits the 1300-seat Terrace, the initial unit of a community center in a park-like development which is to contain a variety of stores and services. Accommodating a total of 1000 cars, there are several parking spaces within the area which can be reached by landscaped drives that connect two highways and give access to the theatre on two sides.

The charming exterior combines a facing of ordinary and grey brick with lannon stone veneer applied to concrete block and redwood. Plate glass along most of each outer side of the lobby-foyer forms a continuous picture window across the entire width of the building.

The astounding lavishness of this million dollar theatre is a daringly successful accomplishment for the builders.

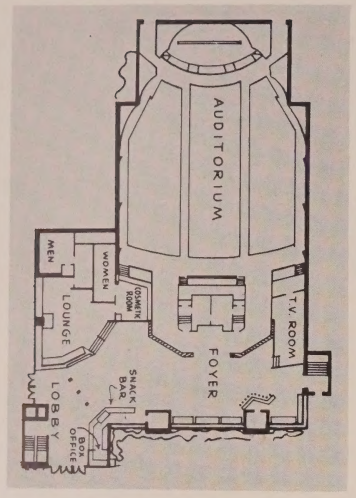
REFERENCE DATA

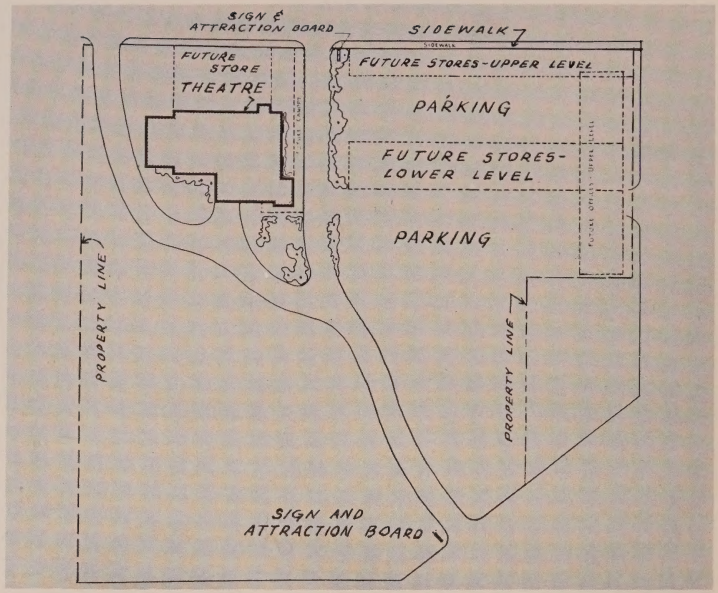
OWNER: Robbinsdale Amuse. Corp.
OPERATOR: William & Sidney Volk.
ARCHITECT: Liebenberg & Kaplan.
SEATING CAPACITY: 1,300.
COST OF BUILDING: Approx. $500,000.
COST OF EQUIPMENT (including air conditioning): $100,000.
SIZE OF LOT: 10 acres.

Carpets: A. & M. Karagheusian, Inc.
Chairs: American Seating Co.
Curtain Controls & Track: Vallen, Inc.
Decorator: Martin Seynour.
Display Frames: Theatre Specialties, Inc., Aluminex.
Generators: Hertner Electric Co.
Lenses: Kollmorgen Optical Corp., Super Snaplite, F 1.9.
Projection Lamps: National Excelite.
Projection Machines: International Projector Corp., Simplex X-L.
Rewinders: Goldberg Bros.
Rubber Mats: American Mat Corp.
Screen: Walker-American Corp.
Sign & Marquee: Ettel & Frantz, Vent & Canopy Co.
Sign Letters: Theatre Specialties, Inc., Bevelite 10", 17" plastic.
Sound: International Projector Corp., Simplex X-L.
Supply Dealer: National Theatre Supply.
Ticket Issuing Machine: General Register Corp.
Vending Machines: C. Cretors & Co. popcorn machine & warmer, Icecreamolator.

A BRILLIANT SPECTACLE AT NIGHT, the tower mounts a 5-feet high name sign with light flashed in a bubbling effect. Above, one of the two attraction boards on each adjacent highway.

THE INTERIOR HAS A COUNTRY CLUB ATMOSPHERE with luxurious sunken lounge, candy counter near the entrance, snack bar in a TV lounge and water bubblers for every age.





THE THEATRE DOMINATES THE DEVELOPMENT as shown in the plan at right. In the plan at right, note that commodious lounges replace standee areas. The auditorium continues the modern motif of the project with unique wall effects. The screen has an easel-type frame.

TENNESSEE •

Nashville, Tenn.

The original plans of the store and office building which now houses the Tennessee, included provisions for just such a project. Unusual conditions plus periods of depression and war delayed the construction. On February 28, 1952, this palatial new theatre was opened.

The mammoth name sign towers nine stories above the street level and with the marquee contains 4000 light bulbs. Beneath the building there are three basements containing 200 tons of air conditioning equipment with a self-cleaning electronic air filter system, carpenter and sign shops, engineering offices, dressing rooms, and parking garage.

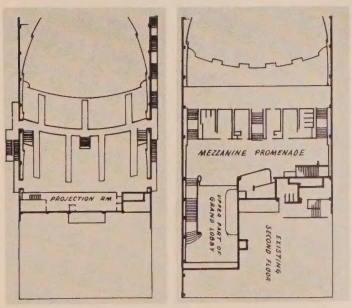
Marble walls are featured in the lobby while the mezzanine promenade and main foyer are lined with rich brown oak panels. The auditorium, with a total seating capacity of 2028, has a specially designed section of 278 seats for smokers, and the deep purple tone of the walls is effectively dramatized by vertically recessed lighting.

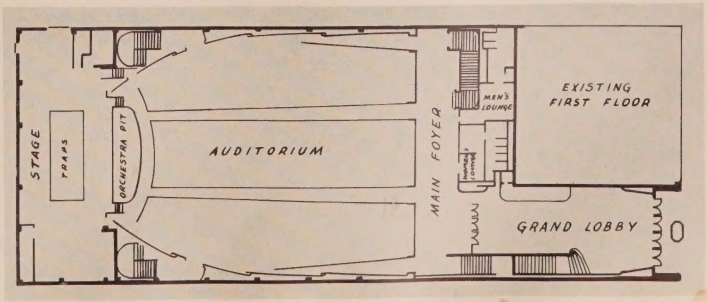
REFERENCE DATA

OWNER & OPERATOR: The Crescent Amuse. Co.
ARCHITECT: Marr & Holman.
SEATING CAPACITY: 2,033.
SIZE OF LOT: 91' x 242'.

Chairs: American Seating Co.
Changeovers: RCA.
Curtain Controls & Track: Joseph Vasconcellos, Inc.
Decorator: Rambusch Decorating Co.
Generators: Imperial Electric Co.
Lenses: Kollmorgen Optical Corp., F 1.9.
Projection Lamps: RCA.
Projection Machines: RCA, Strong Electric Corp.
Rewinders: GoldE Mfg. Co.
Screen: RCA.
Sign & Marquee: Balton & Cummings.
Sign Letters: Adler Silhouette Letter Co.
Sound: RCA.
Spotlight: Strong Electric Corp., Trouper.
Supply Dealer: Monarch Theatre Supply, Inc.
Ticket Issuing Machine: General Register Corp.

FLOOR PLANS show the theatre area in relation to a section of the existing office building.





THE EXTRA LARGE PROSCENIUM assures excellent visibility from balcony seats. The downlight system in the ceiling is superbly flexible in control.

THE GLEAMING MARBLE of the fully carpeted main lobby is brought into pleasing relief by the flesh-tinted mirror wall of the mezzanine stairway.

THE SEMI-ABSTRACT VIGNETTES on the walls in gold leaf and the recessed lighting provide a contrast to the rich purple motif of the auditorium.

THE BROWN OAK WALLS of the mezzanine foyer are inlaid with life-size, gold leaf caricatures of movie personalities. The light fixture is unusual.

AN UNUSUAL GLASS FRONT of the California type and a lobby of clean, modern design make a good first impression on patrons of the Allen. Designed as a variety of plane surfaces and painted in complementary pastel tints, the lobby is an attractive blending of color and line.

ALLEN •

Takoma Park, Md.

Sidney Lust's Allen, located less than a mile from Washington, D. C., has one of the most unusual theatre fronts in the East, with an all-glass facade rising from sidewalk to roof and a new type slanting attraction board of stainless steel. One corner of the facade is built of red Roman brick, set in an attractive rustic pattern.

The outer lobby has an unusually high ceiling of yellow-tinted acoustical plaster. The lobby's massive front wall features two huge painted drama masks on a background of light green.

The auditorium, seating 946, has been scientifically designed to afford excellent acoustics and perfect visibility from all points.

Toilet rooms, leading off the foyer, have tiled walls and floors and handsomely appointed lounges.

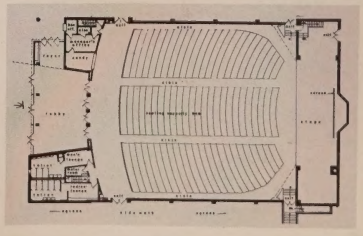
A large parking lot has been provided for patrons.

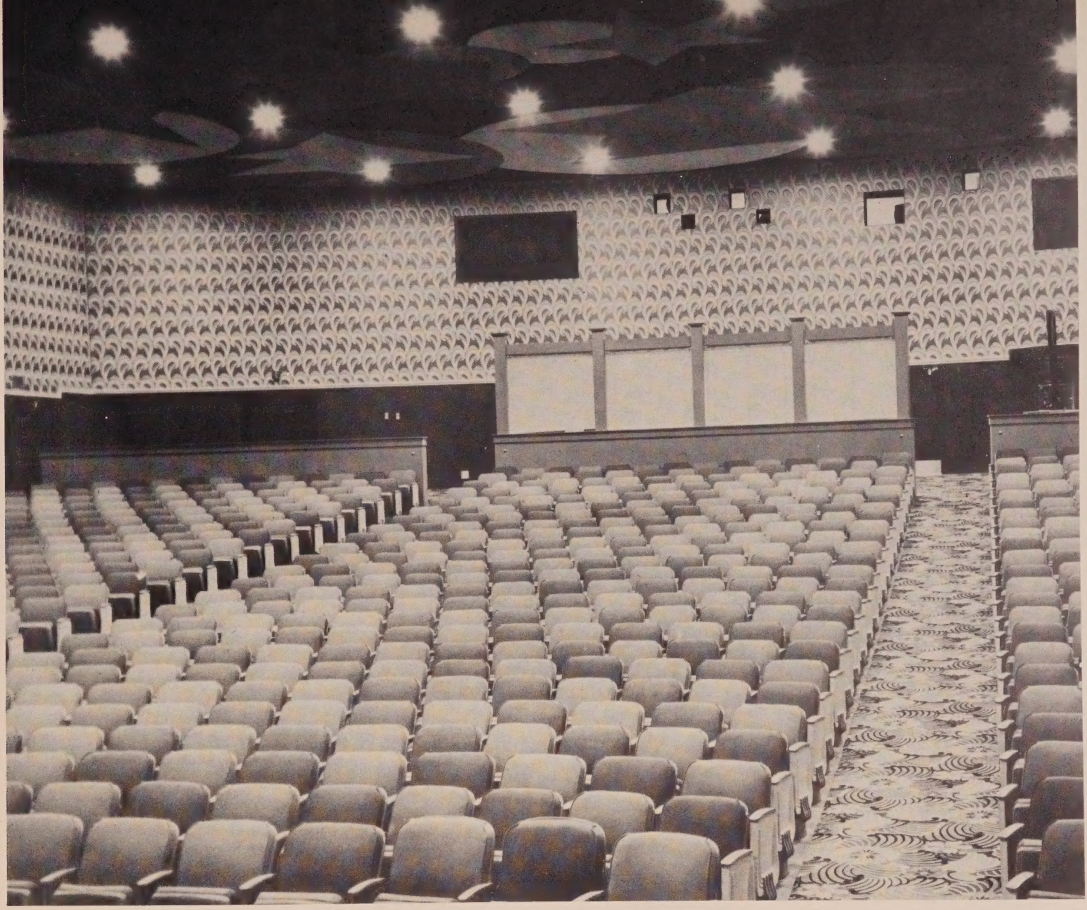
The Allen will be an important part of a 14-store shopping center constructed next to the theatre.

REFERENCE DATA

OWNER: Kass-Berger Realty Co.
OPERATOR: Sidney Lust Theatres.
ARCHITECT: James Hogan and Francis Groff.
SEATING CAPACITY: 946.
COST OF BUILDING: $275,000.
COST OF EQUIPMENT: $75,000.
SIZE OF LOT: 4-acre tract.

Carpets: A. & M. Karagheusian, Inc.
Chairs: American Seating Co.
Curtain Controls & Track: Automatic Devices Co.
Decorator: United Paint and Decorating.
Display Frames: Theatre Specialties, Inc., Aluminex.
Generators: Hertner Electric Co.
Lenses: Kollmorgen Optical Corp., Super Snaplite F 1.9.
Projection Lamps: J. E. McAuley Mfg. Co., Peerless.
Projection Machines: International Projector Corp., Simplex X-L.
Rewinders: GoldE Mfg. Co.
Screen: Walker-American Corp.
Sign & Marquee: Continental Sign Co.
Sign Letters: Theatre Specialties, Inc., Bevelite 10" plastic.
Sound: RCA.
Supply Dealer: Elmer H. Brient & Sons, National Theatre Supply, Ben Lust Theatre Supply.
Ticket Issuing Machine: General Register Corp.
Ticket Chopper: GoldE Mfg. Co.





THE AUDITORIUM has a suspended ceiling of acoustical plaster painted in a unique design of contrasting colors. Gold-figured burgundy damask covers the walls. The main draw curtain is wine colored with a gold trim, and the screen curtain has wide vertical stripes of contrasting tones.

FOX-BAY •

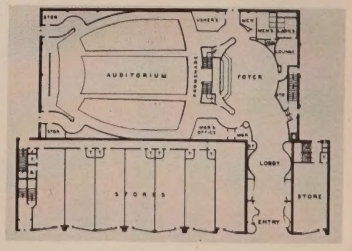
Whitefish Bay, Wis.

Unusual feature of the Fox-Bay, located in a suburban shopping district, is the effective way the entrance, lobby, and foyer were unified to carry traffic to an auditorium which is behind stores flanking the theatre, without structural interruption, and without creating the effect of a long corridor (see plan).

The theatre front is constructed of green Verdi marble, and the attraction board on the streamlined marquee is the type which is changed from the inside.

Despite its small appearance from the outside, the Fox-Bay seats 988, with its stadium-type balcony accounting for the relatively large capacity.

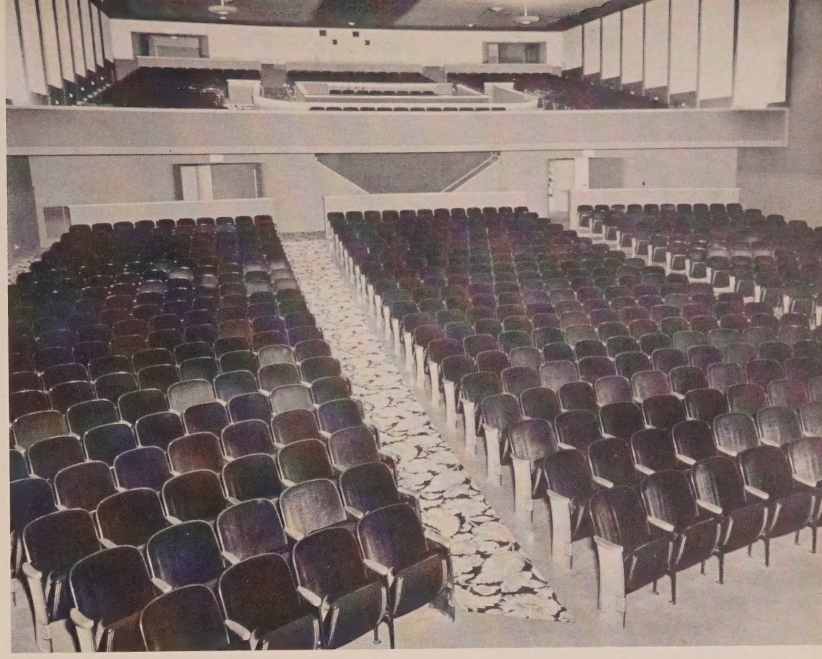
The color scheme of the lobby, foyer, and auditorium is two shades of grey and red. Eight drop chandeliers light the auditorium.



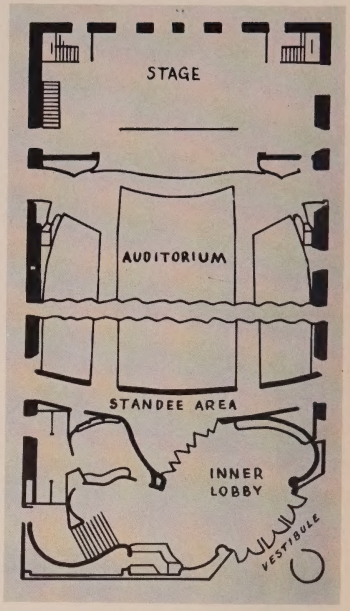
REFERENCE DATA

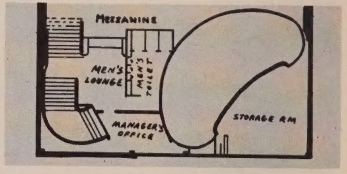
OWNER: Dome Realty.
OPERATOR: Cinema, Inc.
ARCHITECT: Ebling, Plunkett & Keymar.
SEATING CAPACITY: 988.
SIZE OF LOT: 182′ x 140′.

Carpets: Alexander Smith & Sons.
Chairs: American Seating Co.
Curtain Controls & Track: Vallen, Inc.
Decorator: Woboril.
Display Frames: Poblocki & Sons.
Generators: Hertner Electric Co.
Lenses: Kollmorgen Optical Corp., F 1.9.
Projection Lamps: J. E. McAuley Mfg. Co., Peerless Magnarc.
Projection Machines: International Projector Corp., Simplex X-L.
Rewinders: GoldE Mfg. Co.
Rubber Mats: U. S. Rubber Co.
Screen: Walker-American Corp.
Sign & Marquee: Poblocki & Sons.
Sign Letters: Theatre Specialties Inc., Bevelite 3 dimensional.
Sound: International Projector Corp., Simplex 4 star.
Supply Dealer: National Theatre Supply.
Ticket Chopper: GoldE Mfg. Co.



SKILLFULLY DESIGNED to make the best possible use of limited space, in terms of both function and eye appeal, the Fox-Bay has roomy auditorium and spacious non-show areas behind a small facade.





SAVANNAH •

Savannah, Ga.

Situated three blocks from the center of the city's main business district, the Savannah was designed as a deluxe showcase, and its fine appointments and tasteful decorations reflect luxury and refinement.

The facade is of crabapple stone and green masonry. Recessed spotlights under the marquee highlight the beauty of the terrazzo floor.

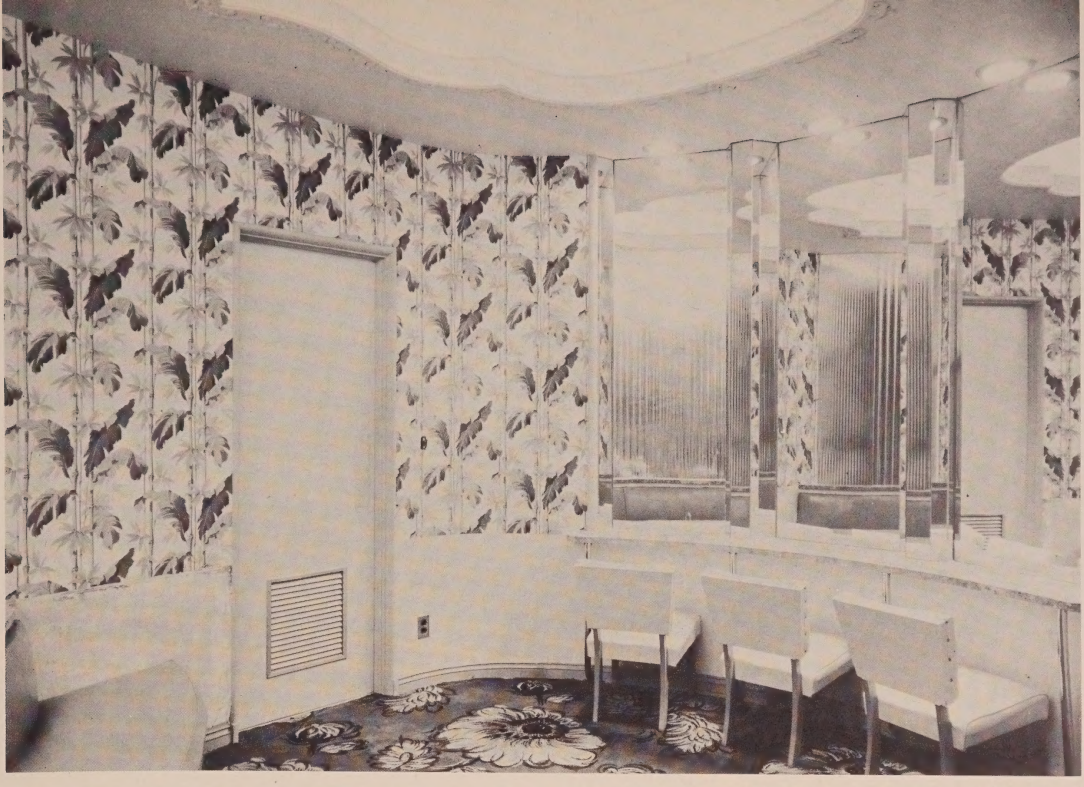
The outer lobby and stairways are decorated in yellow, grey, and brick Kalistron wall fabric. Carpeting used throughout the house is of a graceful flower pattern in grey and maroon.

Figured wall fabrics and handsome drapes lend color to the auditorium.

REFERENCE DATA

OWNER & OPERATOR: Fred G. Weis.
ARCHITECT: Robert E. Collins.
SEATING CAPACITY: 997.
COST OF BUILDING: $269,353.
COST OF EQUIPMENT (including air conditioning): $110,980.

Chairs: Kroehler Mfg. Co.
Curtain Controls & Track: Automatic Devices Co.
Display Frames: Universal Corp.
Draperies & Stage Curtains: Knoxville Scenic Studios.
Film Cabinets: Goldberg Bros.
Generators: Hertner Electric Co.
Lenses: Kollmorgen Optical Corp. F 1.9.
Projection Lamps: J. E. McAuley Mfg. Co., Peerless Magnarc.
Projection Machines: International Projector Corp., Simplex X-L.
Rewinders: GoldE-Mfg. Co.
Screen: B. F. Shearer Co., Cycloramic.
Sign & Marquee: Levin Neon Co.
Sign Letters: Adler Silhouette Letter Co.
Sound: International Projector Corp.
Supply Dealer: National Theatre Supply.



TASTEFUL USE OF COLOR and bold patterns in the lobby, auditorium, powder room, and lounges gives the deluxe Savannah a fresh, bright look without detracting from the atmosphere of grace and luxury. The grey and green of the auditorium is highlighted by recessed cove illumination.

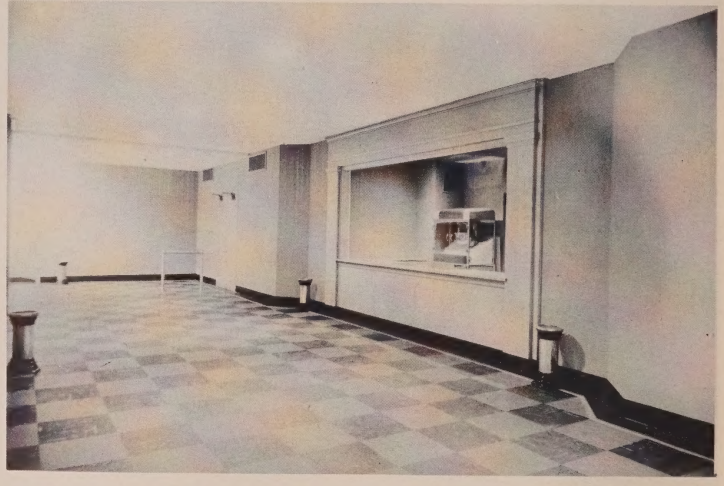
NUGGET •

Hanover, N. H.

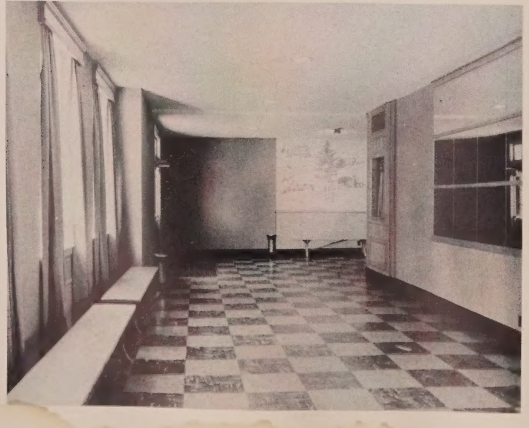
Located near the Dartmouth campus, and replacing a theatre destroyed by fire in 1944, the new Nugget has a restrained facade of colonial styling. Two small, inconspicuously located display frames are the only exterior indications that this is a theatre.

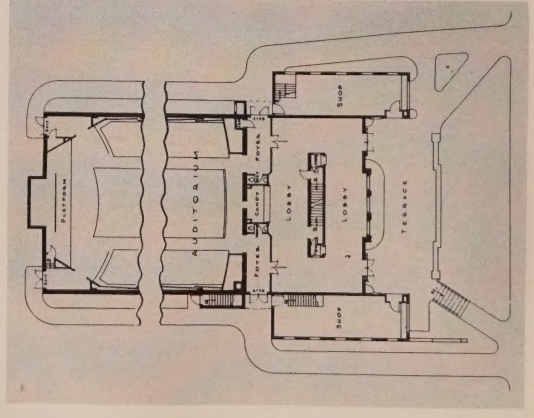
It was the goal of the architects to achieve neither a colonial death mask, nor on the other hand, a cold, strictly functional machine, but rather to absorb and adapt progressive elements to local conditions which require some reference to tradition.

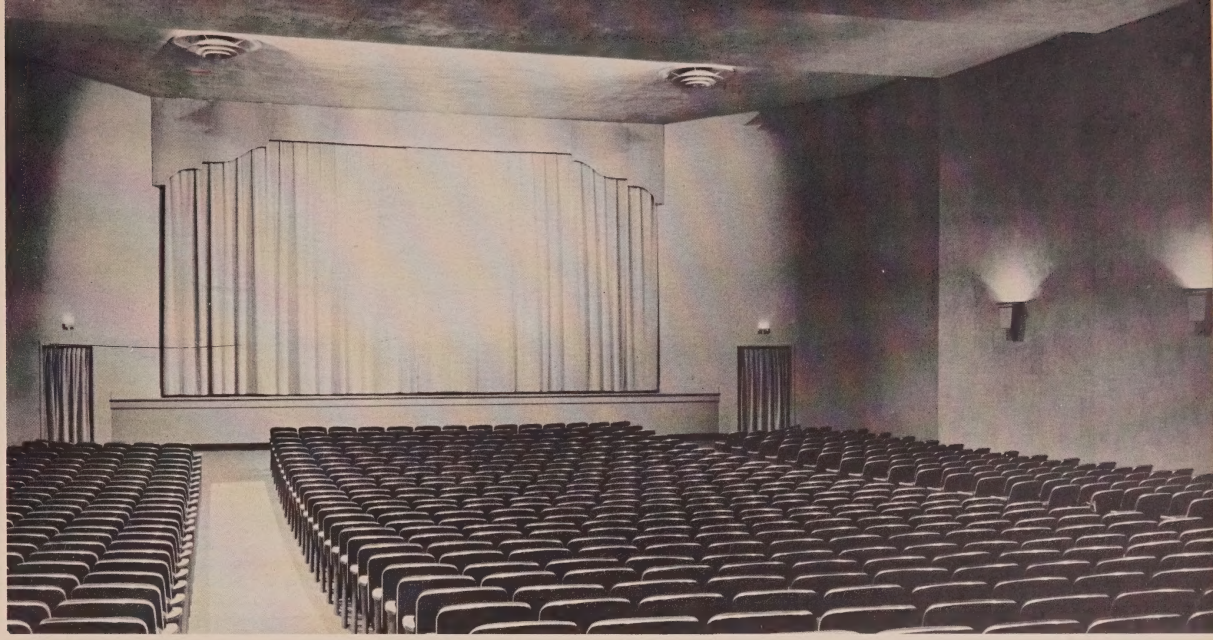
Two entrance doorways lead from the terrace in front of the building. The center of the lobby has an island arrangement, with a ticket booth at each end, and stairs leading up to the office of the Hanover Improvement Society, which operates the theatre, and down to basement lounges and boiler room.

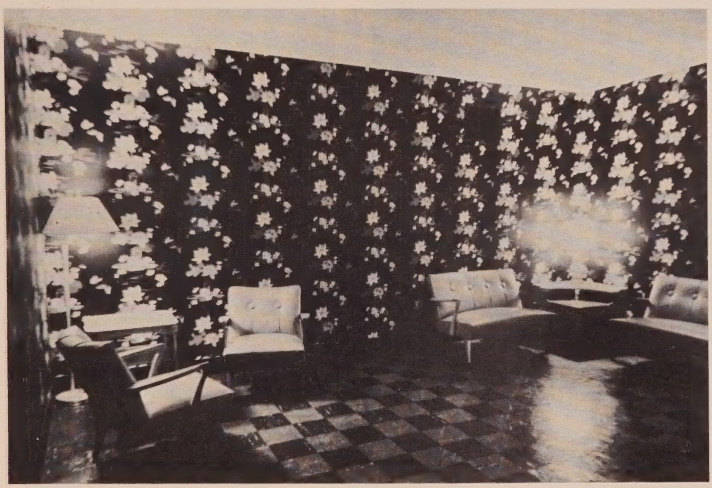


EXTREME SIMPLICITY in every respect characterizes the Nugget. This heavy accent on function and the almost complete absence of any kind of adornment is altogether appropriate in this small New England community. End walls of the lobby have murals depicting the history of the area.







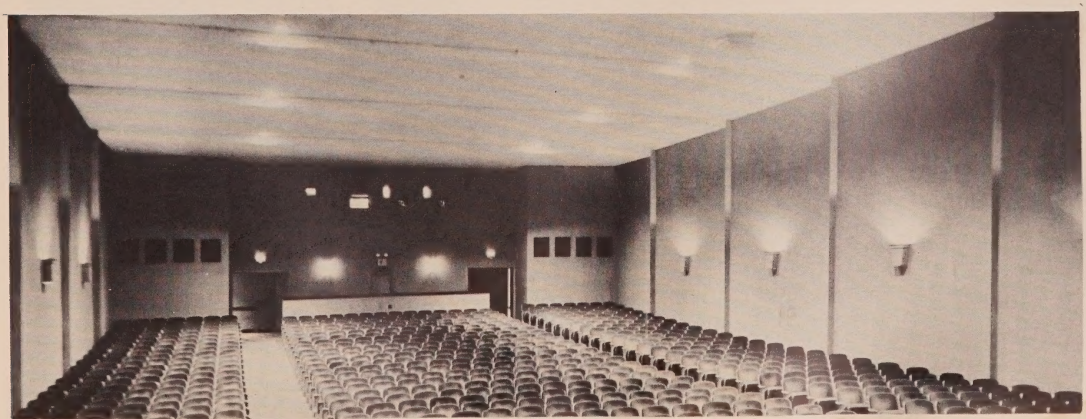


REFERENCE DATA

OWNER & OPERATOR: Hanover Improvement Society.
ARCHITECT: Orcutt & Marston.
SEATING CAPACITY: 895.
COST OF BUILDING (including air conditioning): $200,000.
COST OF EQUIPMENT: $45,000.
SIZE OF LOT: 124′ x 310′.

Carpets: Alexander Smith & Sons.
Chairs: American Seating Co.
Curtain Controls & Track: Vallen, Inc.
Decorator: Arnold & Helen Seele.
Lenses: Bausch & Lomb Optical Co.
Projection Lamps: J. E. McAuley Mfg. Co., Peerless.
Projection Machines: International Projector Corp., Super Simplex.
Screen: Walker-American Corp.
Sound: RCA.
Supply Dealer: National Theatre Supply.

SCIENTIFIC PLANNING of sight lines, acoustics and lighting equips the auditorium of the Nugget for the technically excellent presentation of screen programs. The front of the auditorium is painted a neutral wood-rose to match the screen curtains. The lounge is small, cheerful and intimate.



CLYDE •

Fort Wayne, Ind.

A glamorous theatre forming the nucleus of a new neighborhood shopping center, the Clyde is designed along somewhat restrained lines which should "wear" better over the next 15 or 20 years than the more extreme types of modern design.

The upper portion of the exterior is a simple concave surface formed of convex flutes in painted, monolithic concrete. The principal feature of the front is a free-standing pylon which "grows" through the roof of the canopy formed by triple-faced poster frames.

The main lobby leads through some low-ceilinged passages flanked by attractive niches, into a large, semi-circular foyer.

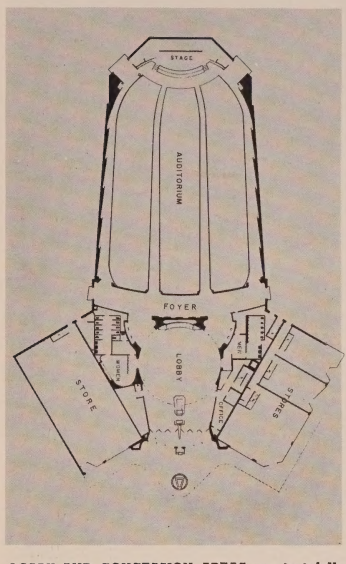
The auditorium ceiling slants upward toward the screen to direct attention to the proscenium and create a natural gravitation toward the stage.

REFERENCE DATA

OWNER & OPERATOR: Quimby Theatres.
ARCHITECT: A. M. Strauss, Inc.
SEATING CAPACITY: 1,790.
COST OF BUILDING (including air conditioning): $430,000.
COST OF EQUIPMENT: Approx. $45,000.
SIZE OF LOT: 540′ x 375′.

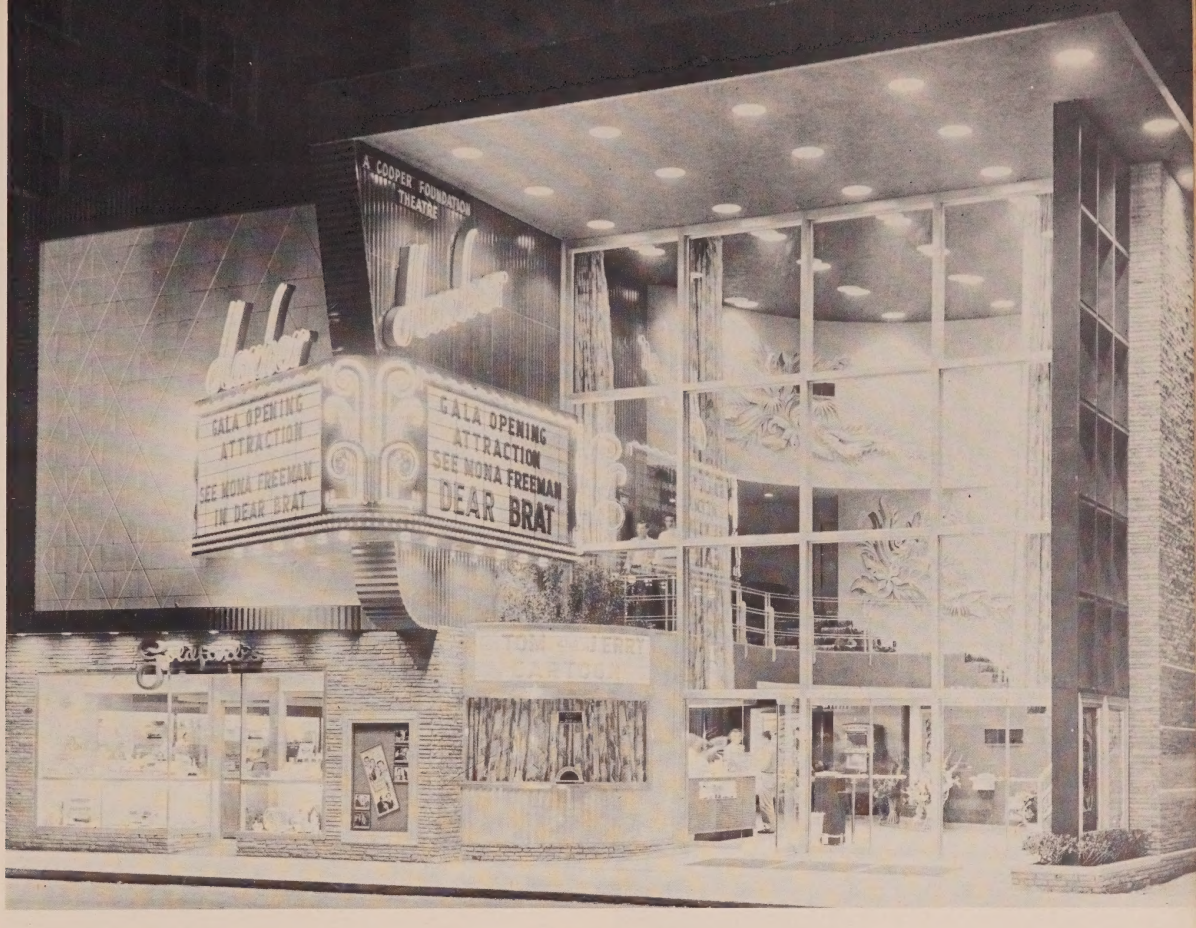
Carpets: Alexander Smith & Sons.
Chairs: Kroehler Mfg. Co.
Curtain Controls & Track: Vallen, Inc.
Decorator: Hanns Teichert Co.
Display Frames: Theatre Specialties.
Generators: Hertner Electric Co.
Lenses: Kollmorgen Optical Corp.
Projection Lamps: National Excelite.
Projection Machines: International Projector Corp., Simplex X-L.
Rewinders: GoldE Mfg. Co.
Screen: Walker-American Corp., PM.
Sign & Marquee: Diskey Sign Service.
Sign Letters: Wagner Sign Service, Inc.
Sound: International Projector Corp.
Supply Dealer: National Theatre Supply.

COLOR, LIGHT, AND LINE have been integrated perfectly in the Clyde's front, lobby, and foyer.



LOBBY AND CONCESSION AREAS are tastefully appointed and beautifully decorated. Note how the refreshment stand is an asset to the general architectural effect, rather than a detriment.

THE CLYDE'S AUDITORIUM is entirely on one floor, and has a capacity of 1,746 seats. The free-form murals on each side are illuminated with "black" light. The contour curtain is in gold, forming an expensive and attractive setting for the screen. Red and grey are the principal colors.



REFERENCE DATA

OWNER & OPERATOR: Cooper Foundation Theatres, Inc.
ARCHITECT: Boller & Lusk.
SEATING CAPACITY: 1,200.
COST OF BUILDING: $225,000.
COST OF EQUIPMENT (including air conditioning): $75,000.
SIZE OF LOT: 55′ x 175′.

Carpets: Alexander Smith & Sons.
Chairs: International Seat Co.
Curtain Controls & Track: Great Western Stage Equip. Co.
Decorator: Hanns Teichert Co.
Display Frames: Theatre Specialties, Inc., Aluminex.
Draperies & Stage Curtains: Great Western Stage Equip. Co.
Generators: Hertner Electric Co.
Projection Lamps: J. E. McAuley Mfg. Co., Peerless Magnarc.
Projection Machines: International Projector Corp., Simplex X-L.
Rewinders: GoldE Mfg. Co.
Screen: Walker-American Corp.
Sign & Marquee: Claude Federal Neon Co.
Sign Letters: Theatre Specialties, Inc., Bevelite.
Sound: International Projector Corp.
Supply Dealer: National Theatre Supply.

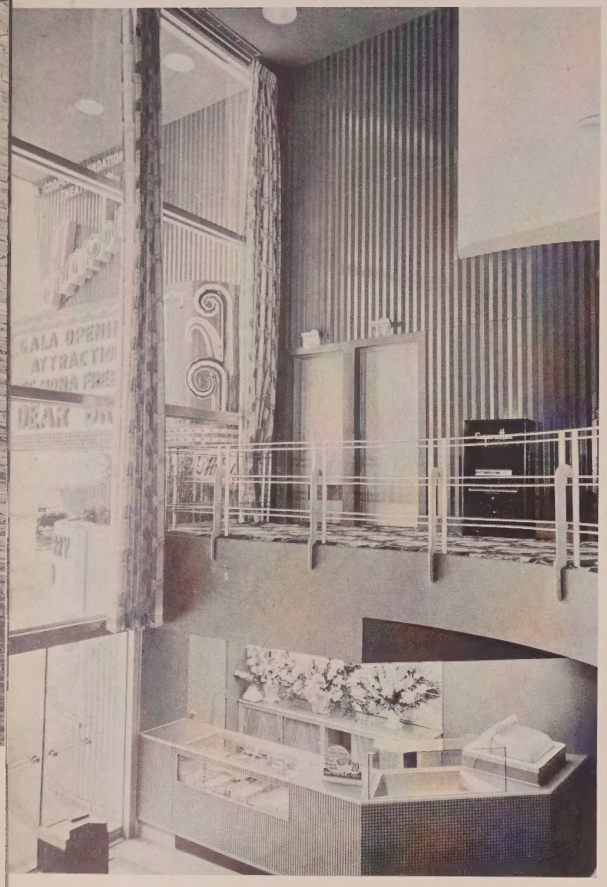
HARBER •

Oklahoma City, Okla.

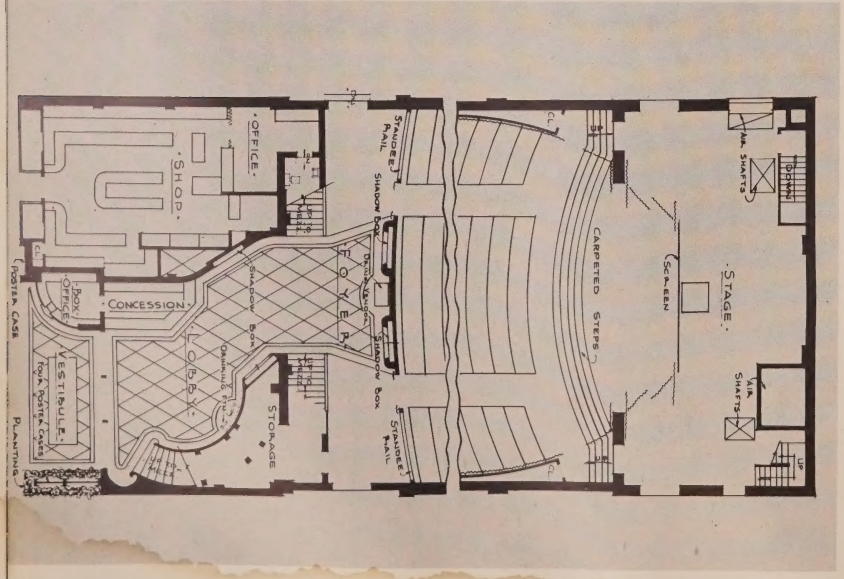
Recently transformed into a deluxe house from the Liberty, rococo old playhouse in Oklahoma City, the Harber has an impressive front, which is dominated by a grid of glass over Herculite doors and ledge rock facing. Just inside the entrance is the concession stand, faced with one-inch flexwood squares.

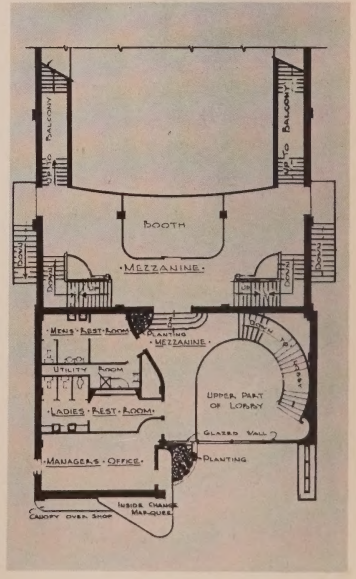
Walls of the auditorium are painted medium blue-green, while the dome ceiling over the front orchestra and front of the balcony is painted bright red, matching the theatre's 1,200 corduroy-covered seats and main stage draperies.

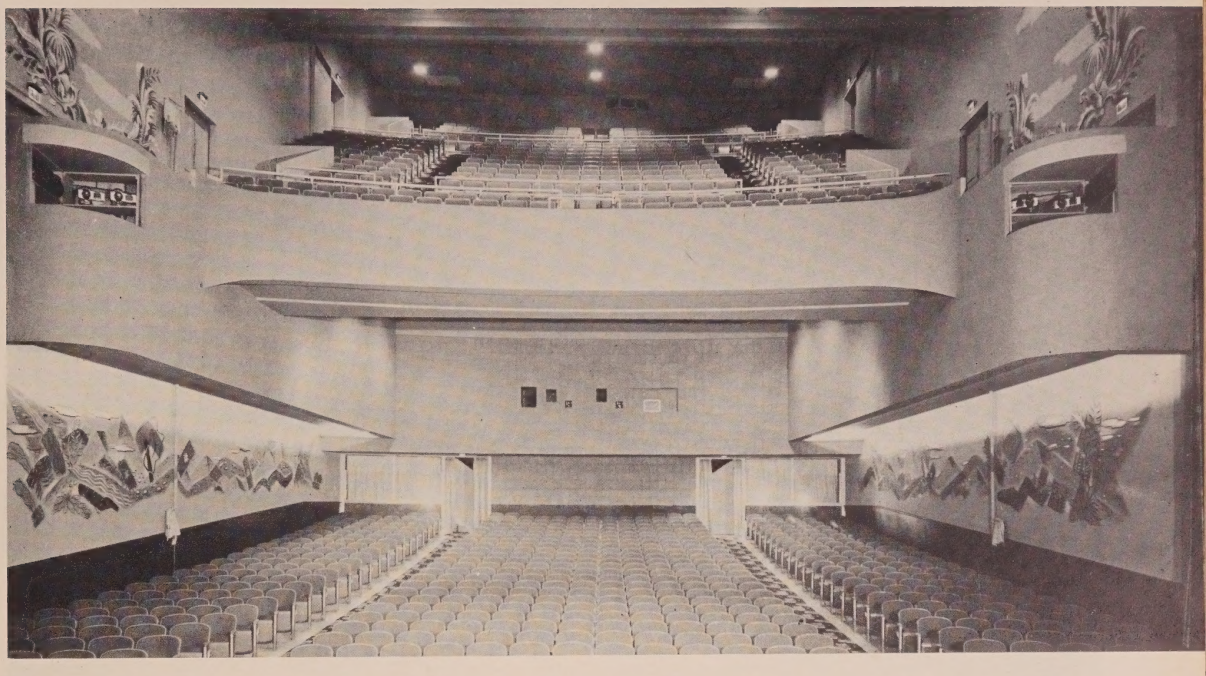
Along the spandrels are grey-green drapes which assume changing hues under spotlights mounted on the balcony rail. The stage front is stepped all the way to the auditorium floor, and carpeted to the screen.



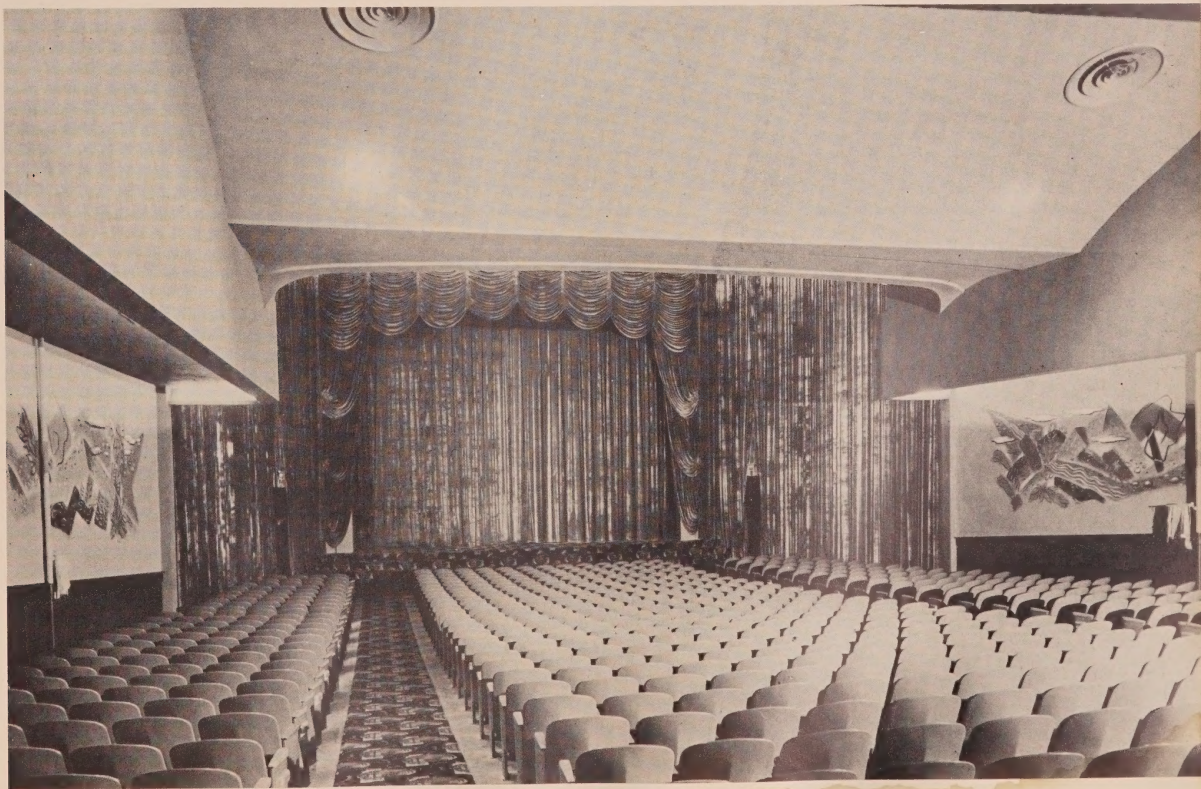
THE NEW PLAN of the Harber includes a gracefully curved staircase which leads up to the lounges and mezzanine, and which is visible from the street to provide an inviting view. Grey nylon drapes on the entrance window are closed to shield the lobby from the morning sun.







THE HARBER'S AUDITORIUM features abstract murals on the side walls, a medium blue-green color scheme, and spandrel drapes which help create an illusion of width. The plaster-on-metal-lath overhangs along the side walls replace boxes which extended from the balcony to the proscenium.



LEE •

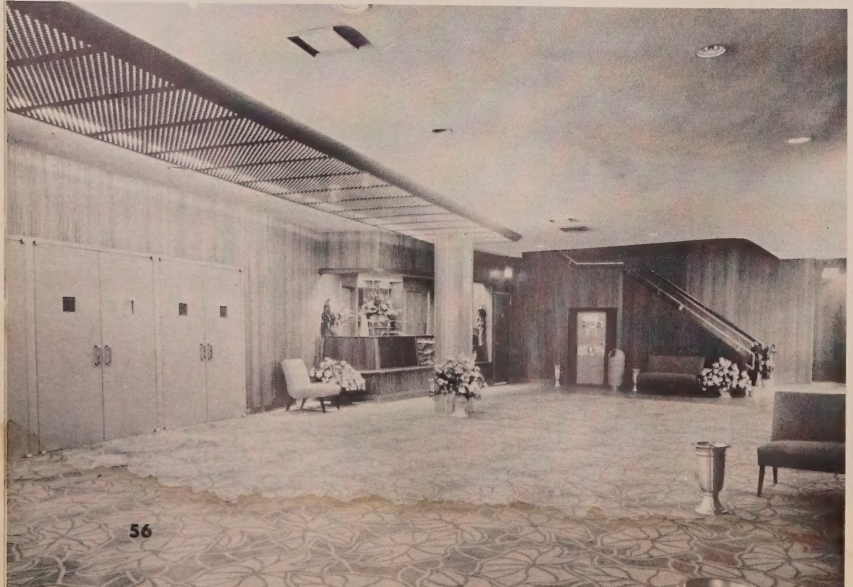
Fort Lee, N. J.

Part of a 14-store shopping center, the Lee has a facade wall of California stucco tinted light buff and reinforced with aluminum separators, which reduce the risk of cracking and enhance the appearance. Stainless steel has been used liberally in the entrance area. The conventional marquee has been supplanted by a double-faced attraction board and small canopy built over the boxoffice.

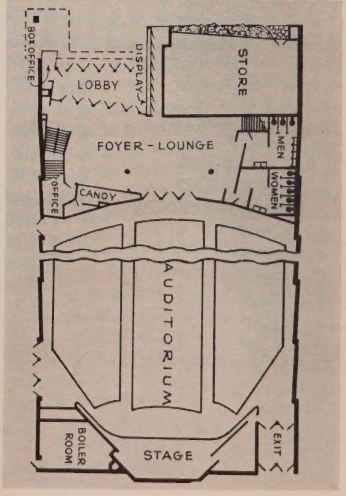
Walls of the lobby are mahogany Weldwood, the ceiling is off-white acoustical plaster, and the floor is carpeted with red-on-tan, leaf patterned broadloom. Structural columns are faced with stainless steel and support an "arch" consisting of a perforated aluminum "tray." A concession stand is located opposite the vestibule and between the balcony stairs and auditorium doors, and has a canopy matching the walls, with lighting from within the canopy.

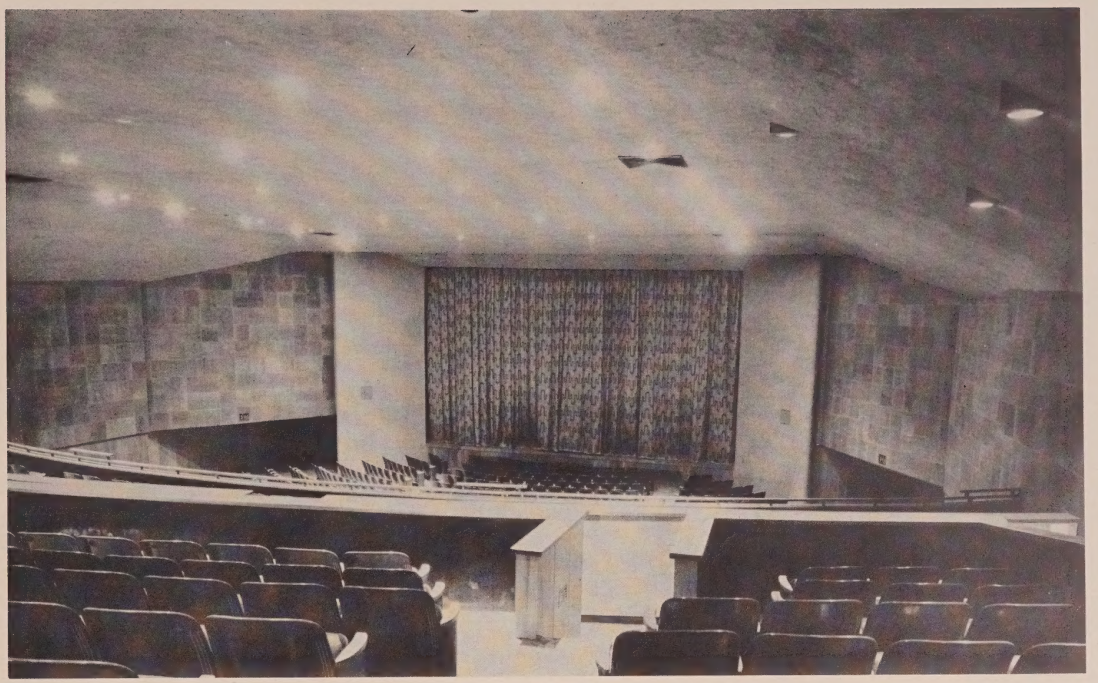
The main side walls of the auditorium are divided into non-parallel panels, and converge into two splayed wings that comprise the screen area. Downlights furnish illumination for both show periods and intermissions. The 800 seats in the orchestra are arranged in a three-bank, five-aisle plan, spaced 36 inches from back to back, and staggered in the center bank.

FRONT AND LOBBY of the Lee are both uncluttered and of basically simple design. Stainless steel has been used as an effective decorative medium, and mahogany Weldwood enhances the lobby walls.



FLOOR PLAN of the Lee shows how the various units of the theatre are carefully integrated.





REFERENCE DATA

OWNER: Debtone Realty Co.
OPERATOR: B. S. Moss Theatres, Inc.
ARCHITECT: Roche & Roche, Schlanger & Hoffberg.
SEATING CAPACITY: 1,500.
COST OF BUILDING: $500,000.
COST OF EQUIPMENT: $110,000.
Carpets: A. & M. Karagheusian, Inc.
Chairs: American Seating Co.
Decorator: Charles B. Moss.
Generators: Hertner Electric Co.
Lenses: Bausch & Lomb Optical Co., Super Cinephor F 2.0.
Projection Lamps: J. E. McAuley Mfg. Co., Peerless Magnarc.
Projection Machines: International Projector Corp., Simplex X-L.
Screen: Raytone Screen Co., Pantex.
Sign & Marquee: Monroe Sign Co.
Sign Letters: Wagner Sign Service, Inc.
Sound: International Projector Corp., Simplex X-L.
Supply Dealer: National Theatre Supply.
Ticket Issuing Machine: General Register Corp.
Ticket Chopper: General Register Corp.

THE PLASTER CEILING of the auditorium is suspended from the central portion of the gabled roof, with the area between used as the main air conditioning supply duct. Sides of the ceiling are splayed at the angle of the roof structure. Walls of the auditorium are acoustical masonite.

MOHAWK •

Waynesburg, Ohio

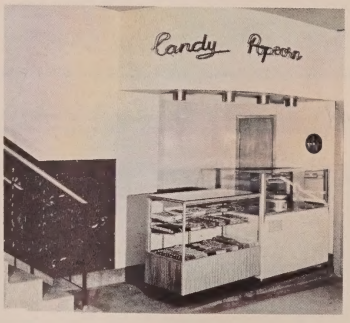
Built to replace the old Wayne destroyed by fire in 1947 and dedicated to the area's athletic teams from which it takes its name, the Mohawk was opened to the public November 19, 1951.

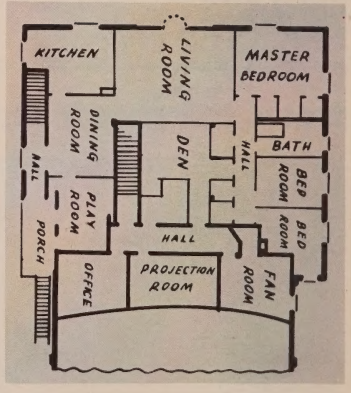
The structure which includes an 8-room and bath second floor living quarters and two stores, is of brick construction and features a front of black carrara glass which is carried up the second floor through the center above the marquee flanking a 20-feet high glass block tower, lighted by 6 colors of neon tubing. The marquee is an all-porcelain 26-feet V-type on both arms of which is the name of the theatre in 2-foot letters.

The doors have half-moon plate glass inserts and the lobby floor and walls are finished in marble-like terrazzo. The refreshment stand is well placed in an alcove of the lobby.

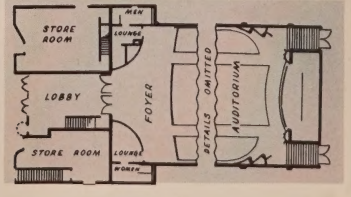
The foyer, lighted by pink neon cove units, is carpeted from wall to wall in a red and gold motif and is separated from the auditorium by an open effect wall with wine colored satin draw draperies.

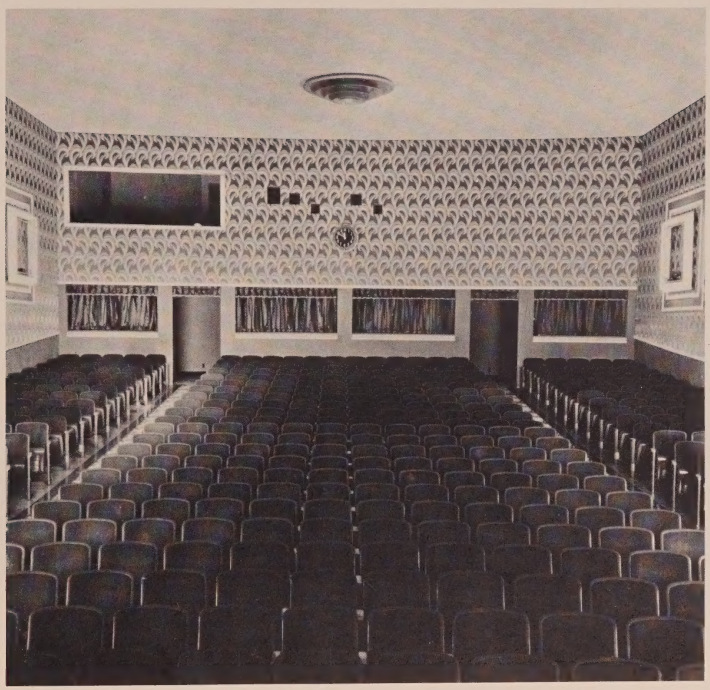
The auditorium is saucer-like and the seats are placed in three banks. The walls are red and gold damask and feature large picture frames in which are lighted silhouettes of an Indian figure.





FLOOR PLANS SHOW the efficient design of the structure and of the living quarters in particular.



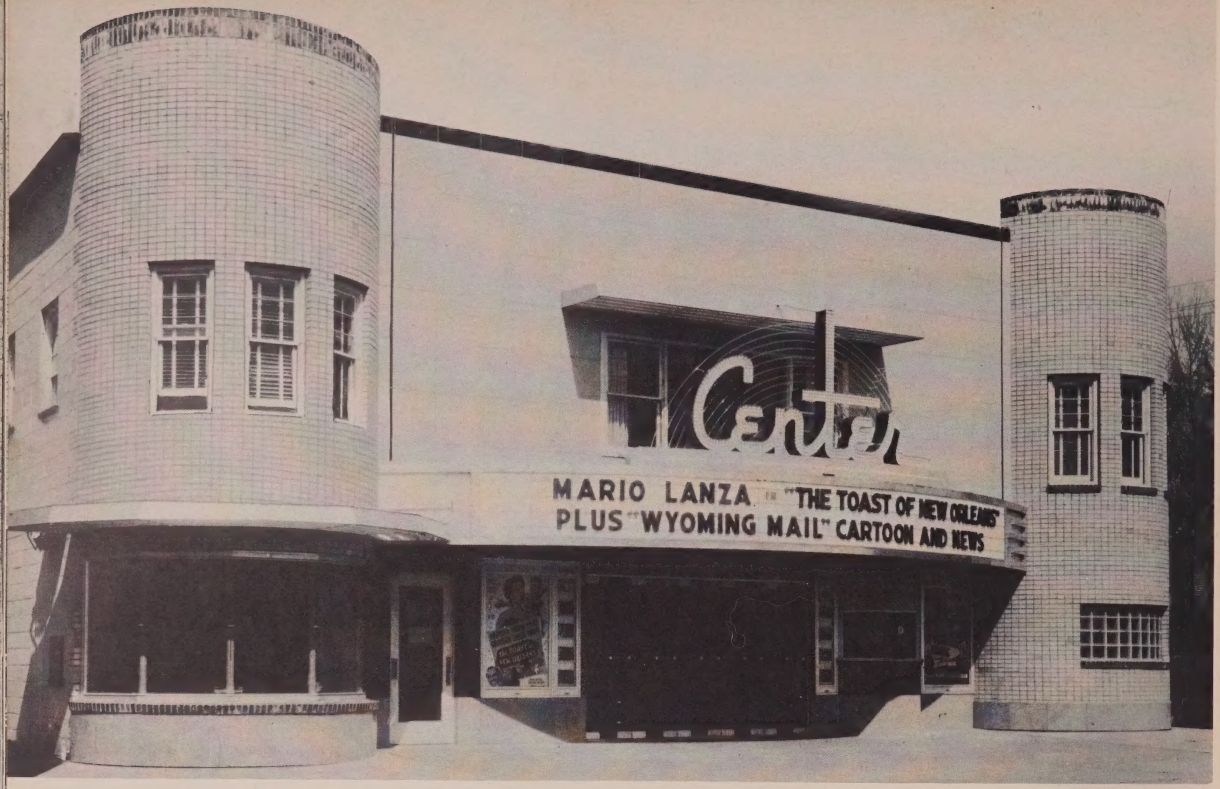


REFERENCE DATA

OWNER: Ralph Bevington.
OPERATOR: Mr. & Mrs. Ralph Bevington.
ARCHITECT: Jack Vogel.
SEATING CAPACITY: 499.
COST OF BUILDING: $90,000.
COST OF EQUIPMENT: $30,000.
SIZE OF LOT: 80′ x 200′.

Carpets: Alexander Smith & Sons.
Chairs: American Seating Co.
Curtain Controls & Track: Vallen, Inc.
Decorator: Henry Hellriegel.
Display Frames: Theatre Specialties, Inc., Aluminex.
Generators: Hertner Electric Co.
Lenses: Bausch & Lomb Optical Co., Super Cinephor F 2.0.
Projection Lamps: J. E. McAuley Mfg. Co., Peerless Magnarc.
Projection Machines: International Projector Corp., Simplex X-L.
Screen: Walker-American Corp.
Sign & Marquee: Long Sign Co.
Sign Letters: Theatre Specialties, Inc.
Sound: International Projector Corp., Simplex 4-star.
Supply Dealer: National Theatre Supply.
Ticket Chopper: GoldE Mfg. Co.

THE SIMPLICITY OF DESIGN emphasizes the wall effects as shown above while below are the effective gold and wine colored stage drapes.



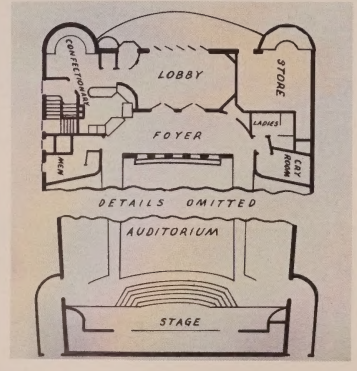
CENTER •

Omaha, Neb.

Opened March 15, 1951, a memorable date, the new Center with a seating capacity of 732 is located in a well established neighborhood shopping center.

An unusual feature is the arrangement of the concession stand. The box-office is located on the right side of the lobby and nearby is the concession stand with counters opening on both foyer and standee areas while adjacent to it is a snack bar with 20 built-in seats.

The snack bar walls are papered in a cowboy motif with natural finish woodwork and sound is brought in by a small special speaker.



REFERENCE DATA

OWNER: Walter Creal.
OPERATOR: Joe Damon.
ARCHITECT: Arthur Raapke.
SEATING CAPACITY: 732.
SIZE OF LOT: 99′ x 126′ 10″.

Air Conditioning: Chrysler Air-Temp.
Carpets: The Ballantyne Co.
Chairs: Kroehler Mfg. Co.
Draperies & Stage Curtains: Metropolitan Scenic Studios.
Projection Lamps: The Ballantyne Co.
Projection Machines: The Ballantyne Co.
Rectifiers: The Ballantyne Co.
Rewinders: GoldE Mfg. Co.
Sound: The Ballantyne Co.

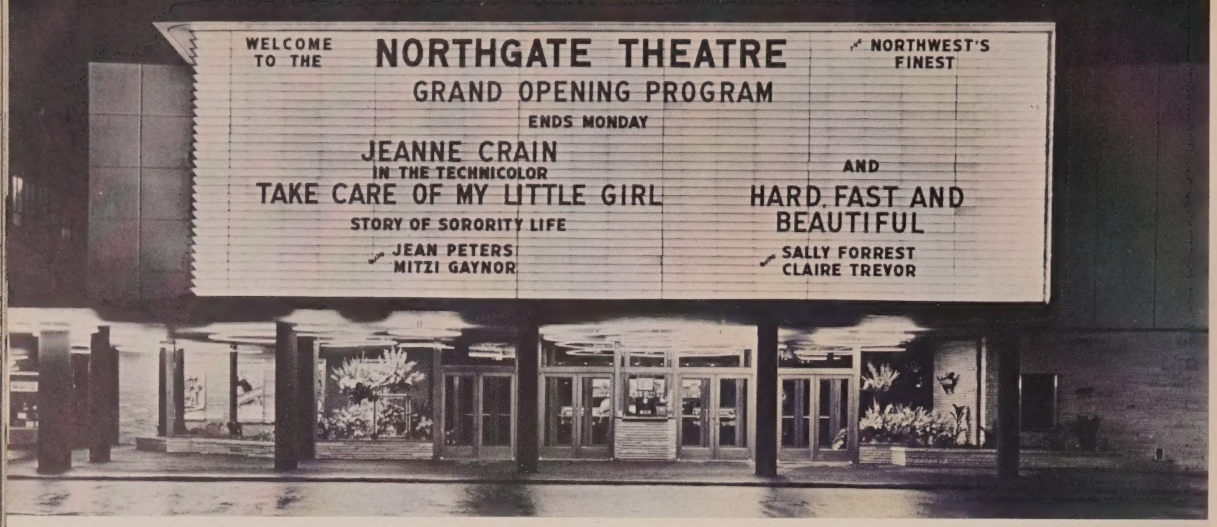
BELOW: THE CONCESSION stand on the lobby side and a glimpse of the snack bar entrance.

FLOOR PLAN ABOVE shows location of concession and the adjoining snack bar.

THE CONCESSION STAND'S other opening in the standee area is seen in the view below.

THE AUDITORIUM LIGHTING consists of recessed ceiling units with cove units on the side walls. Staggered seating provides a care-free view.

THE REVERSE ANGLE FLOOR DESIGN is apparent in the picture below. The side wall murals depict Nebraska in pioneer days and today.



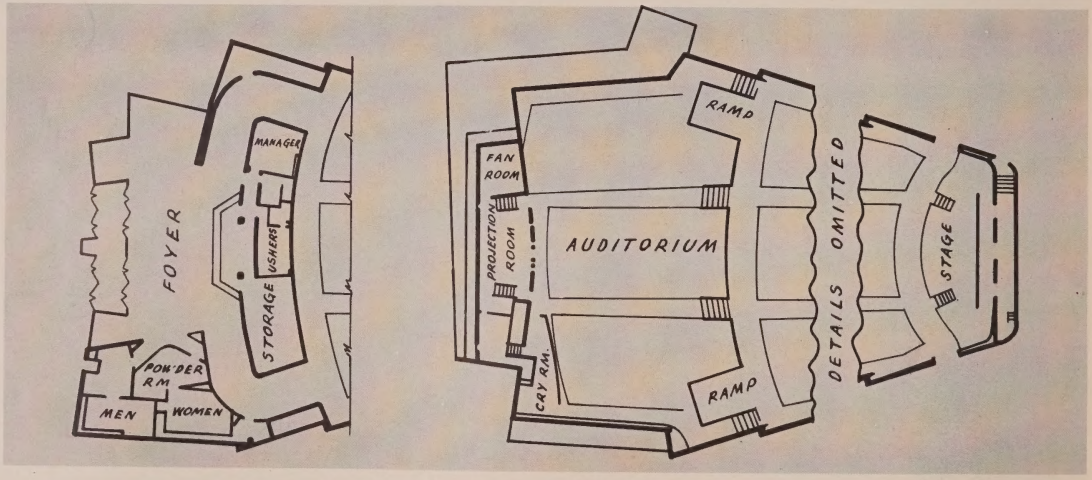
NORTHGATE •

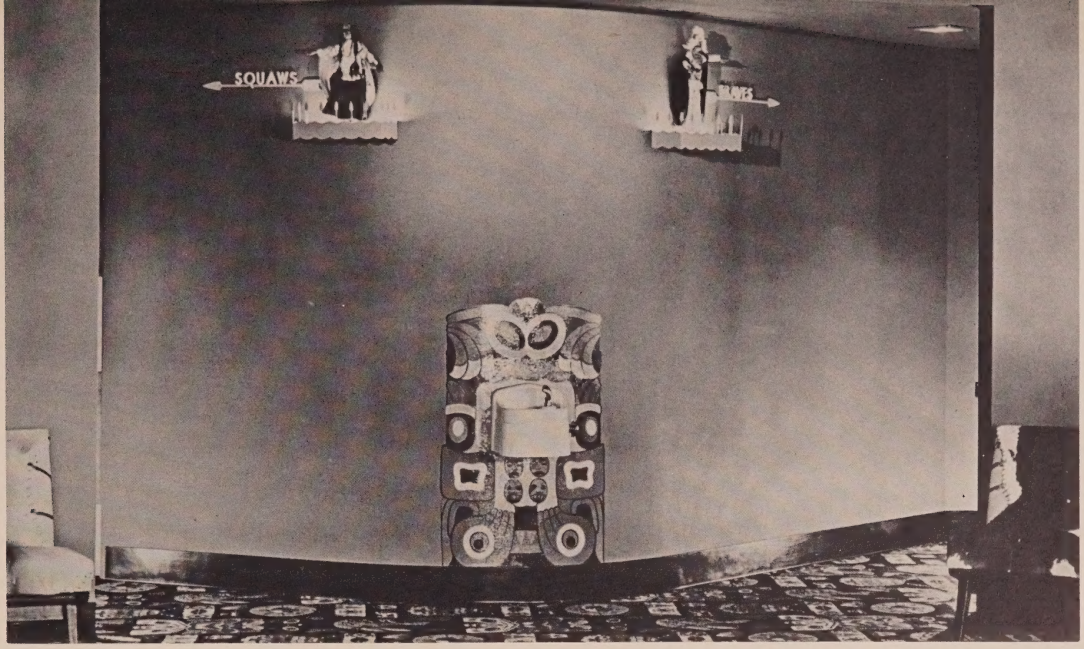
Seattle, Wash.

Located in the heart of one of the largest and best planned suburban shopping centers, the new 1500-seat Northgate opened September 28, 1951.

The center consists of 50 acres of shops (more than 600,000 square feet of floor space)—80 one-story stores, a bank, the theatre and free parking space for 4000 cars and within a five mile radius of it live some 275,000 people.

The decorative motif is Indian and the designs and colors are in the accepted combinations used by the Northwestern tribes. Hand painted wall panels are done in semi-primitive fashion with earthy blues, forest greens, tawny yellows and brick reds. The floor covering adheres to this decor, rich in color and specially patterned with an Indian chief, totem poles and ceremonial masks.





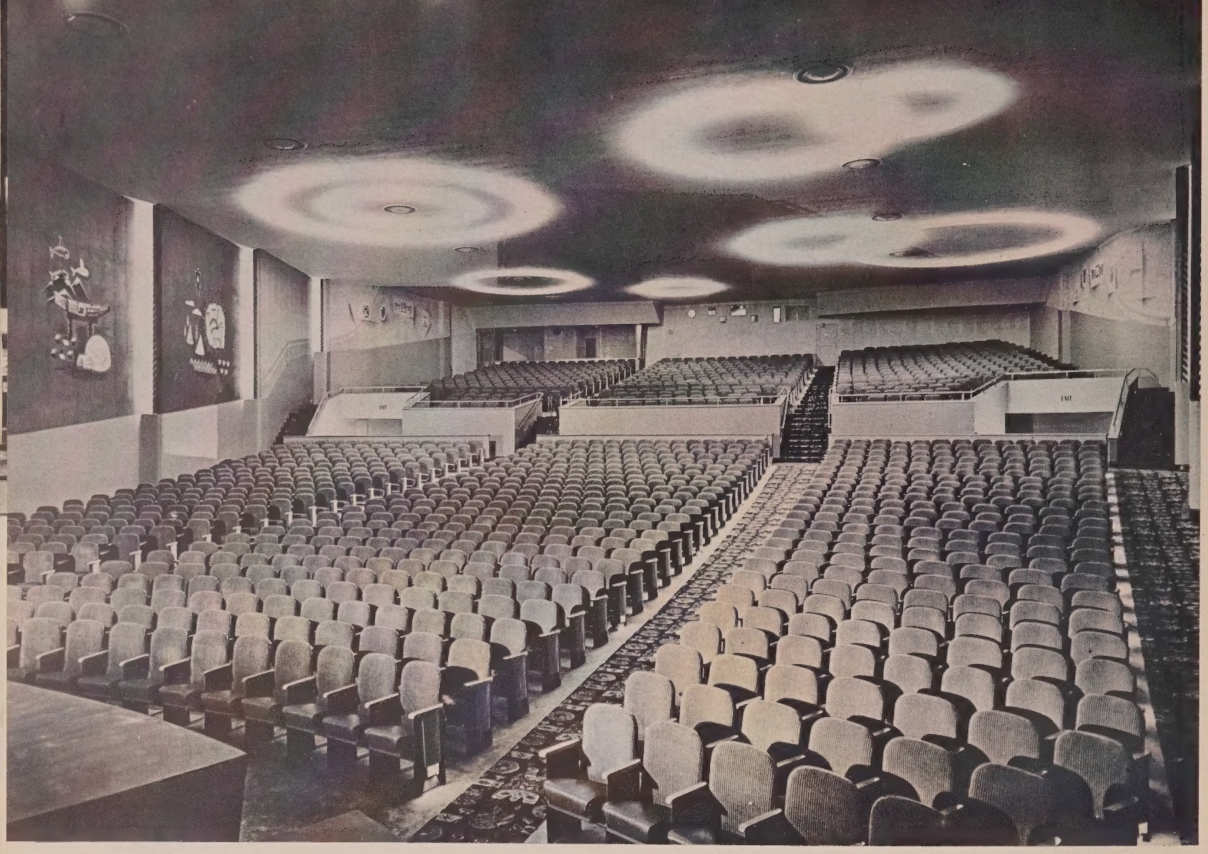
"SQUAWS" AND "BRAVES" with arrows pointing in the appropriate directions are unique lavatory signs shown in a section of the lobby above.

REFERENCE DATA

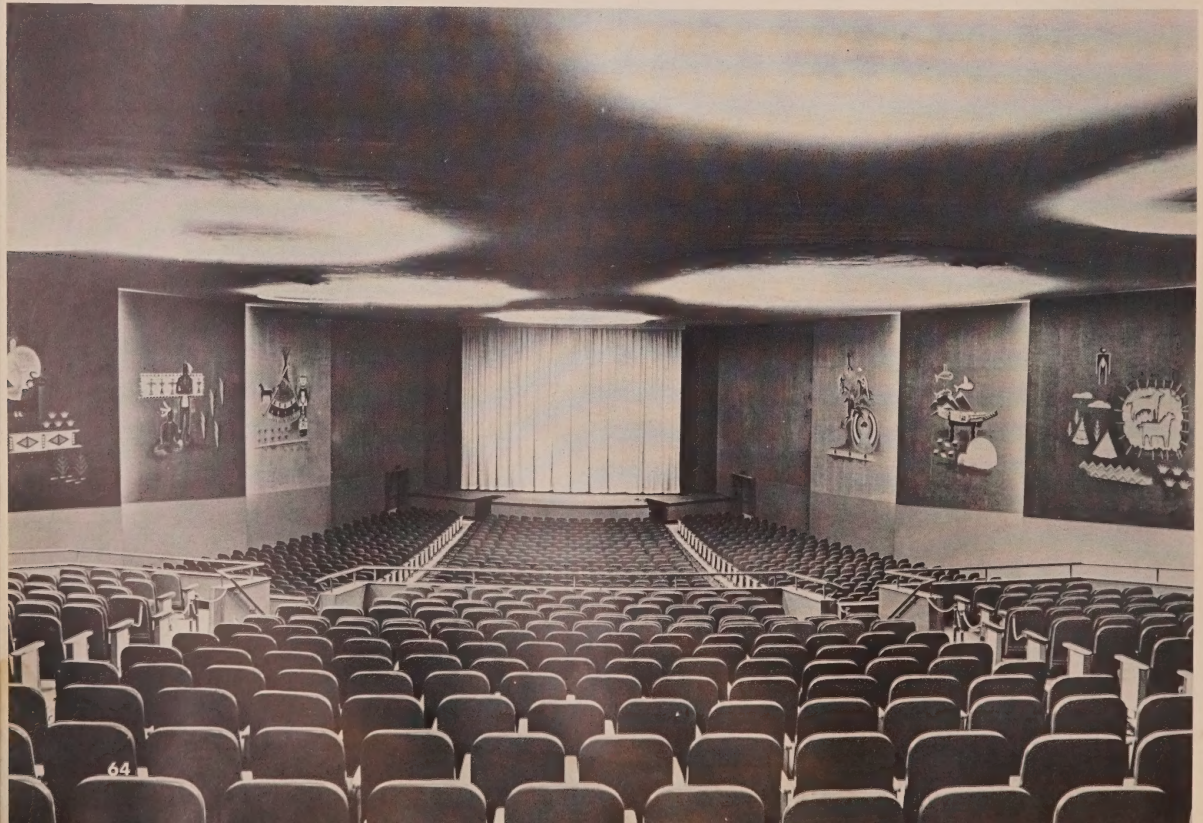
OPERATOR: Sterling Theatres, Inc.
ARCHITECT: John Graham & Co.
SEATING CAPACITY: 1,434.
COST OF BUILDING: $285,000.

Carpets: RCA Leedom.
Chairs: Kroehler Mfg. Co.
Decorator: A. B. Heinsbergen Decorating.
Display Frames: Poblocki & Sons.
Generators: RCA.
Lenses: Kollmorgen Optical Corp., F 1.9.
Projection Lamps: RCA.
Projection Machines: RCA.
Rewinders: Goldberg Bros.
Screen: RCA.
Sign Letters: Wagner Sign Service, Inc.
Sound: RCA.
Supply Dealer: Modern Theatre Supply.
Ticket Chopper: GoldE Mfg. Co.

THE VIEW OF THE LOBBY, below, shows the excellent concession facilities and gives a clear idea of the Indian motif on walls and floor covering.



SEEN FROM THE REAR of the house, the view of the auditorium, below, shows the effective neon lighting system and the beautiful single stage drape, which gathers straight up out of sight. Because of its elevated construction, the auditorium is entered from the center.



NORMANDIE •

New York City

The new Normandie was conceived and created as one of the nation's finest intimate theatres. The original building, which housed the Lotus Club, was completely demolished to make way for the theatre and an office building and stores flanking it.

The front is simply executed in polished granite, stainless steel, and glass. Two complete sets of glass doors lead into the inner lobby, which offers easy access to a stairway and the escalator to the main lounge.

The lounge is furnished with deeply upholstered seatings of green, eggshell, and rust. Off-white ceilings and walls papered with a gold recessive pattern lend a note of simple beauty.

The auditorium is planned in a series of offset panels between a stadium-type balcony and the screen platform, where the walls converge. Acoustical plaster covers the rear wall of the balcony, and a protective dado of clear lacquer covers the side walls. The Normandie's 598 coral-tinted chairs were installed with special attention to good sight lines.

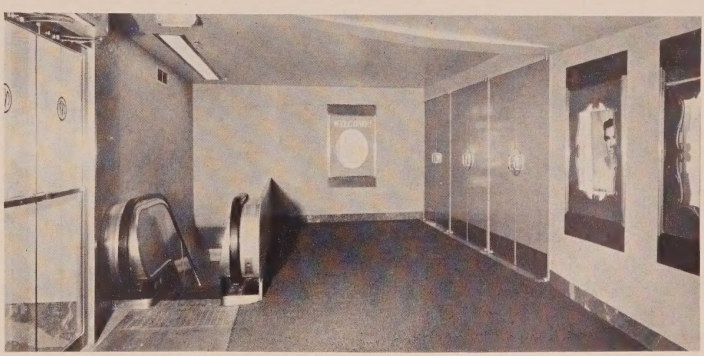
A triple air-conditioning system provides even temperatures throughout the theatre. This is made possible by the division of the theatre into three air-conditioning sections which are treated by individual units.

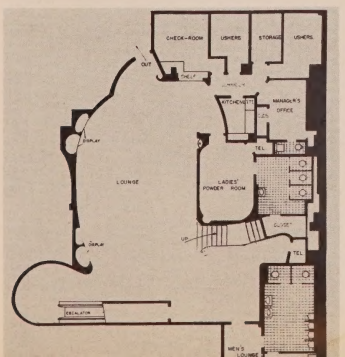
Automatically controlled lighting coves supply soft, diffused illumination in the gold-mottled ivory auditorium.

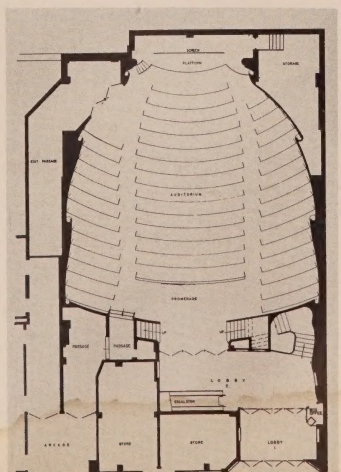
REFERENCE DATA

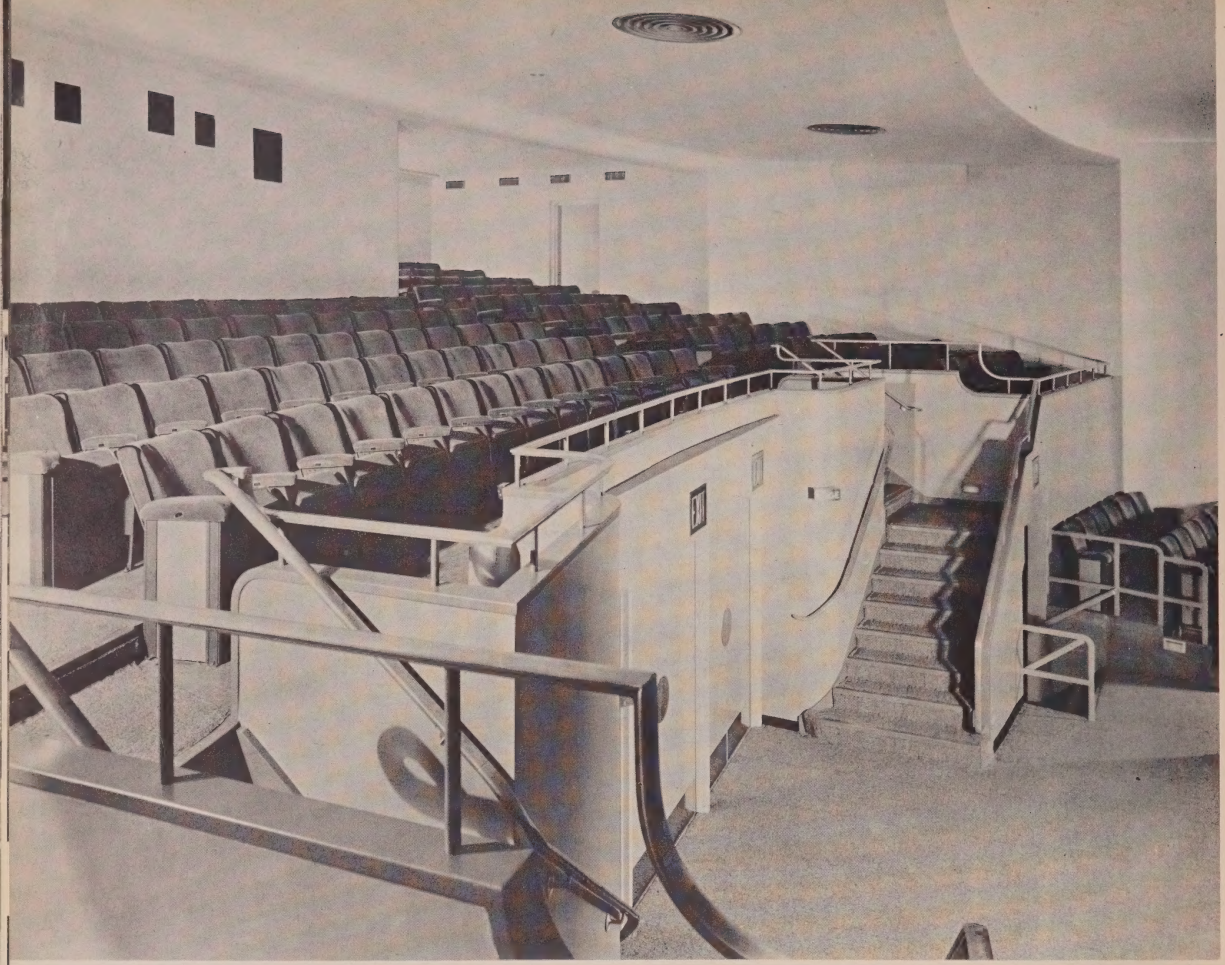
OWNER & OPERATOR: Normandie Amusement Corp.
ARCHITECT: William I. Hohauser.
SEATING CAPACITY: 598.

Carpets: Leedom.
Chairs: Heywood-Wakefield Co.
Decorator: David Z. Leston.
Draperies & Stage Curtains: I. Weiss & Sons.
Generators: Automatic Devices Co.
Projection Lamps: Strong Electric Corp.
Projection Machines: Century Projector Corp.
Screen: Nu-Screen Corp.
Sign & Marquee: Continental Sign Co.
Sign Letters: Wagner Sign Service, Inc.
Sound: Century Projector Corp.
Supply Dealer: Amusement Supply Corp.
Ticket Issuing Machine: General Register Corp.



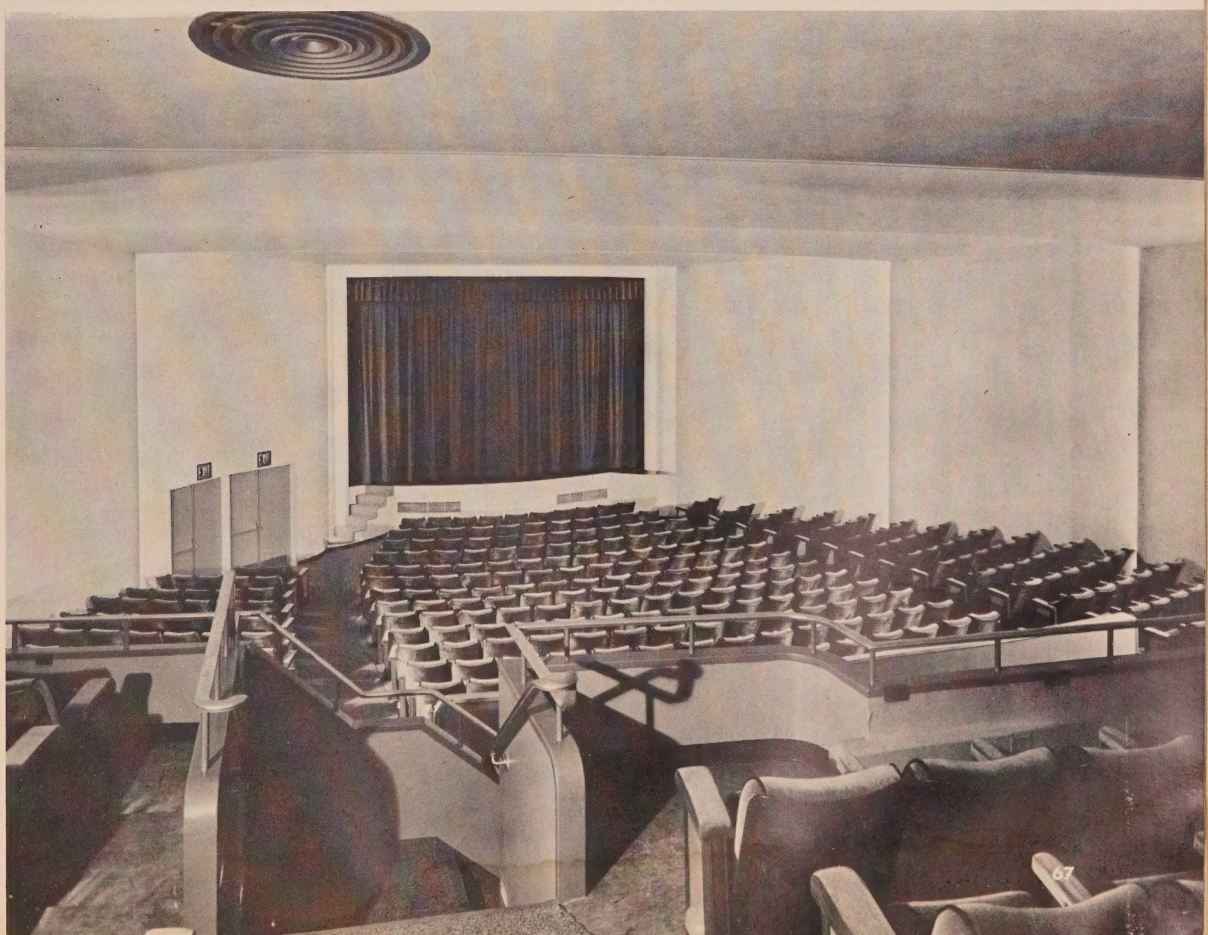


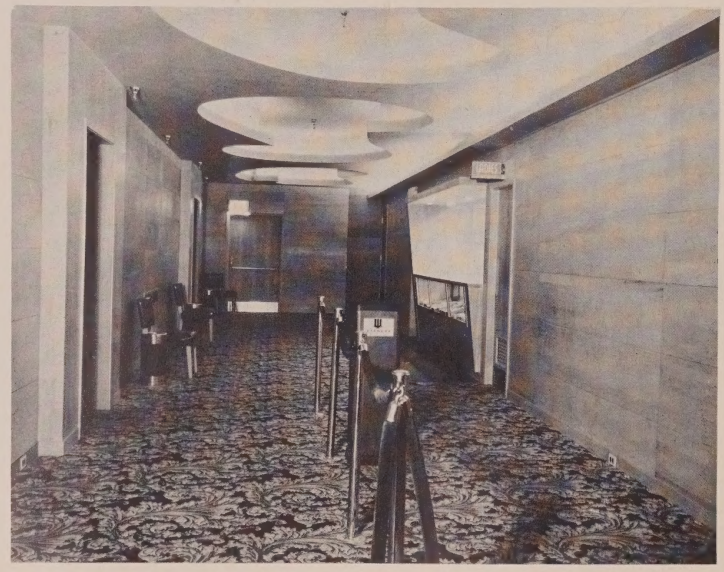


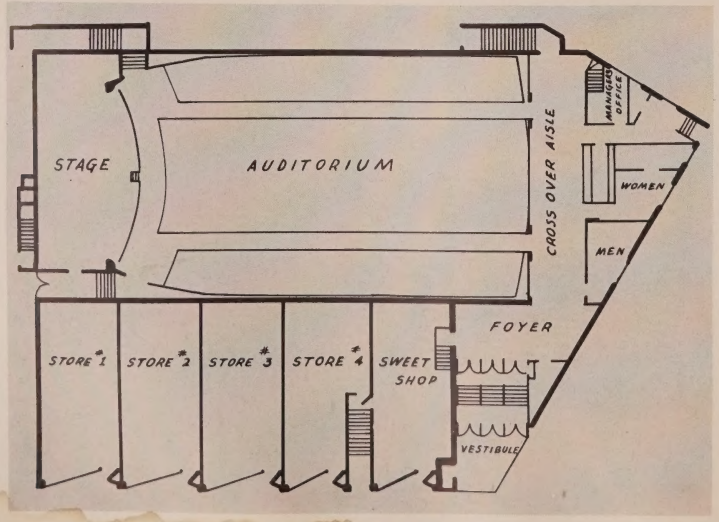


A STADIUM-TYPE BALCONY and a warmly intimate, handsomely appointed lounge are two of the features of the luxurious Normandie. A staircase leads down to the lounge from the lobby, and an escalator, seen at left in the lower photo, takes patrons up to the auditorium.

THE POWDER ROOM is delicately decorated with walls of leaf-figured green fabric, covered with translucent glass from baseboard to pearl gray ceiling. Furniture of bleached wood and eggshell upholstery contrasts with the terra cotta carpet. The auditorium is strongly functional.







JAX JR. •

Littleton, N. H.

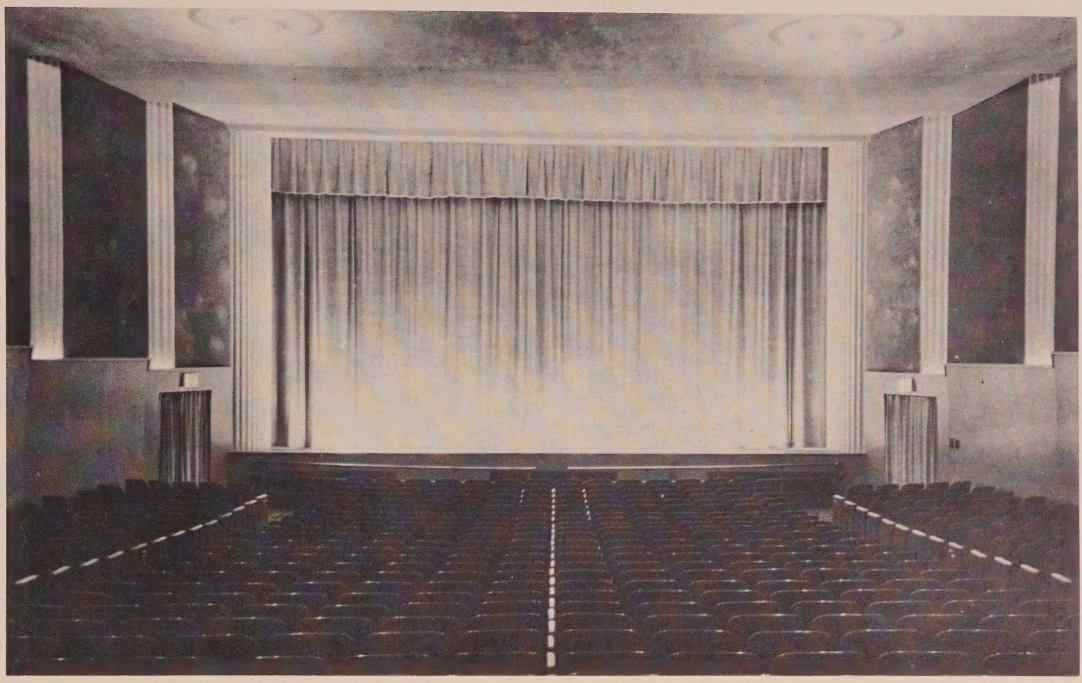
Replacing a theatre which was destroyed by fire in 1949, the Jax Jr. occupies the major part of a business building in the heart of a farming community.

Its front is attractively faced with native vari-colored slate flagstone, and the marquee soffit is finished in tinted California stucco. The foyer and cross-over aisle are resplendent in rich, natural finish gum and oak veneers, and feature subdued lighting from cold-cathode tube-illuminated ceiling coves. A recessed refreshment stand is located in the cross-over aisle directly to the rear of the auditorium.

In the auditorium, dividing corrugated pilasters separate panels of coral-tinted acoustical plaster walls. These pilasters mark the steps of the soft turquoise-colored ceiling. The projection booth has been designed to hold large-screen television equipment. The stage area is complete with orchestra pit, dressing rooms, toilet facilities and other necessities for live shows. The theatre is equipped throughout with a sprinkler system.

REFERENCE DATA

OWNER: Eames Realty Co.
OPERATOR: Interstate Amusement Co., Inc.
ARCHITECT: W. Chester Browne & Assoc.
SEATING CAPACITY: 900.
COST OF BUILDING: $200,000.
COST OF EQUIPMENT (including air conditioning): $60,000.
SIZE OF LOT: 125′ x 100′.
Chairs: Heywood-Wakefield Co.
Display Frames: Poblocki & Sons.
Generators: Hertner Electric Co.
Lenses: Kollmorgen Optical Corp., F 1.9.
Projection Lamps: J. E. McAuley Mfg. Co., Peerless Magnarc.
Projection Machines: International Projector Corp., Simplex X-L.
Screen: Walker-American Corp.
Sign Letters: Adler Silhouette Letter Co.
Sound: International Projector Corp.
Supply Dealer: National Theatre Supply.



THE AUDITORIUM is simply, sedately treated, and utilizes lighting as the principal decorative element. Color scheme of the acoustical plaster ceiling and walls is coral and turquoise. Air diffusers, used for heating and air-conditioning from a central plant, are mounted on the rear walls.

HYART •

Lovell, Wyo.

American Seating Company prepared the seating plans for this remarkable Western version of the art house, and H. D. Bishoff, owner and operator, executed his own plans and supervised the construction around them.

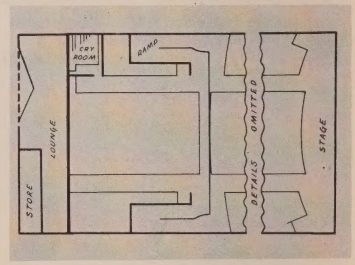
The result is a unique blending of Western styling with smart, urbane modernity.

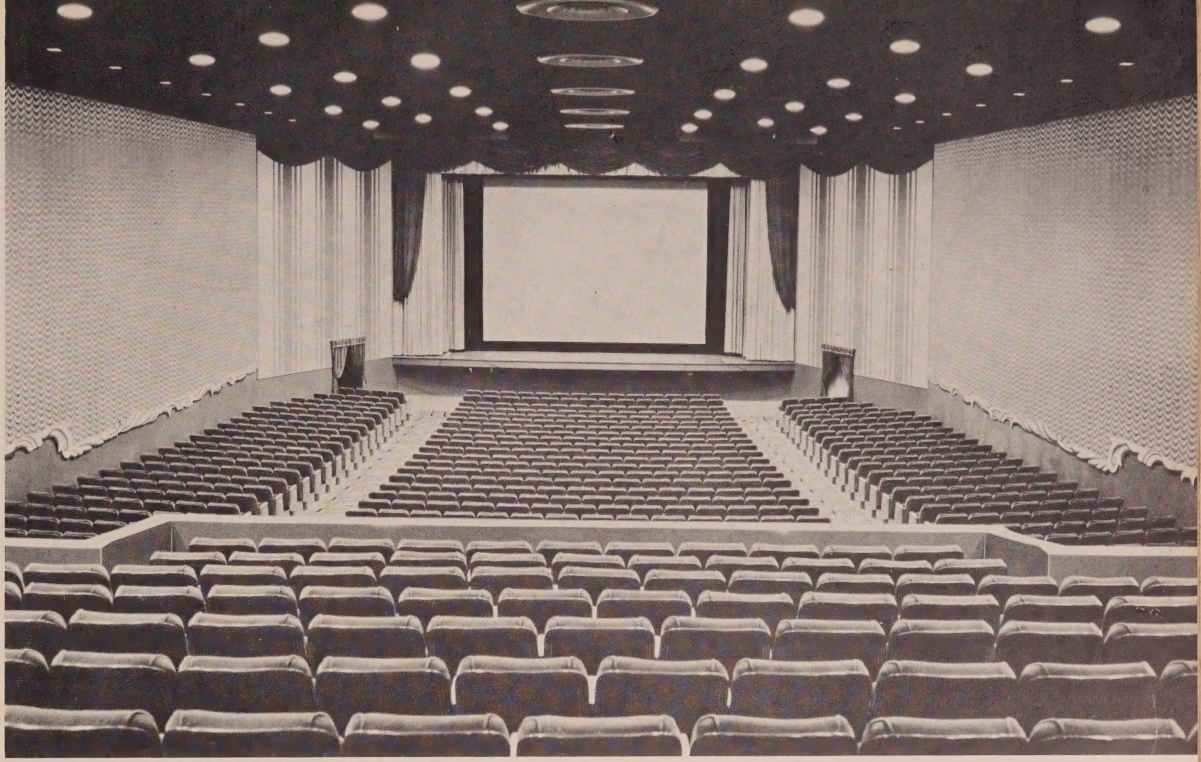
The front of the Hyart is extremely attractive with its simulated flagstone facing, sheet metal vertical sign and diagonal pattern sheet metal lattice work over the marquee.

The stadium-type auditorium features red chairs, drapes of red silver, and chartreuse, chartreuse wall fabric, and lighting from recessed ceiling fixtures.

An inviting Western decor characterizes the lounge, with its simulated stone-faced walls, cedar paneling, and rugged oak furnishings.

The heating and air conditioning plant is in a separate building in the rear.





REFERENCE DATA

OWNER & OPERATOR: H. D. Bischoff.
SEATING CAPACITY: 1,000.
COST OF BUILDING: Approx. $250,000.
COST OF EQUIPMENT (including air conditioning): Approx. $65,000.
SIZE OF LOT: 75′ x 200′.
Carpets: Alexander Smith & Sons.
Chairs: American Seating Co.
Curtain Controls & Track: Vallen, Inc.
Display Frames: Theatre Specialties, Inc., Aluminex.
Generators: Hertner Electric Co.
Lenses: Bausch & Lomb Optical Co.
Projection Lamps: J. E. McAuley Mfg. Co., Peerless Magnarc.
Projection Machines: International Projector Corp., Simplex X-L.
Rewinders: Goldberg Bros.
Screen: Nu-Screen Corp.
Sign & Marquee: Neon Products Co.
Sign Letters: Theatre Specialties, Inc.
Sound: International Projector Corp., Simplex X-L.
Supply Dealer: National Theatre Supply.
Ticket Issuing Machine: General Register Corp.
Ticket Chopper: General Register Corp.
Vending Machines: Manley, Inc.

While the house's decorative elements are somewhat bold, individually, they have been integrated carefully to blend in a pleasing manner.

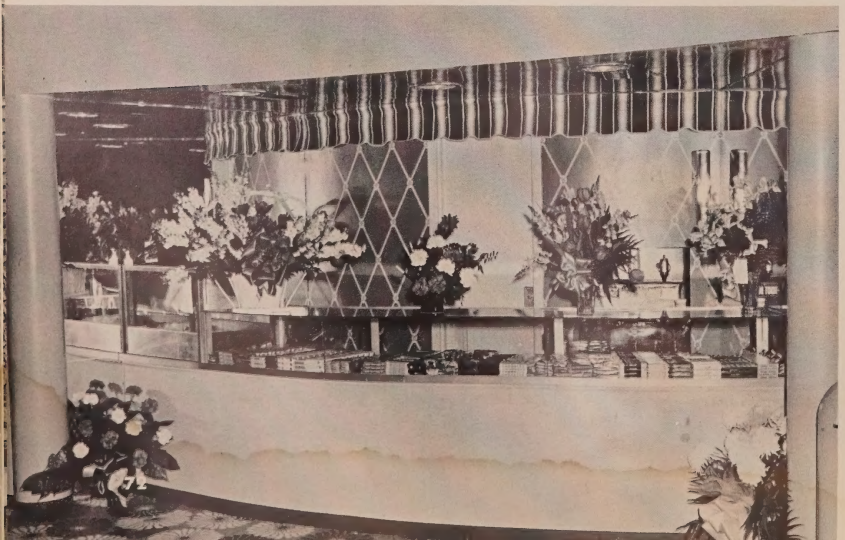
PERFECT SIGHT LINES were assured in the Hyart's stadium-type auditorium with the designing of the entire theatre around the seating plans.

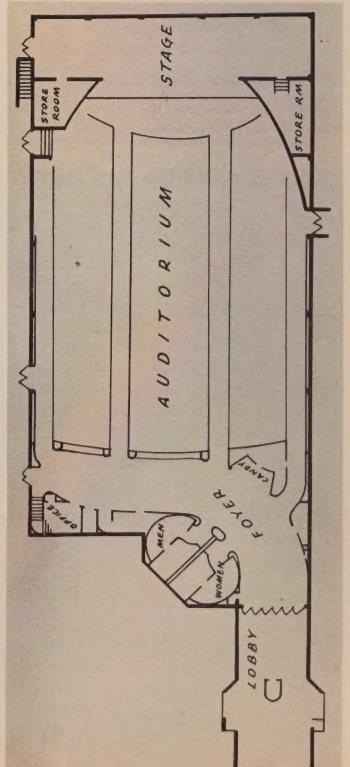
PLAZA •

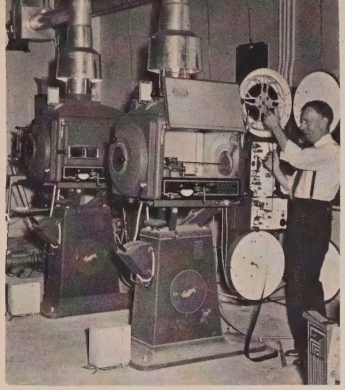
Memphis, Tenn.

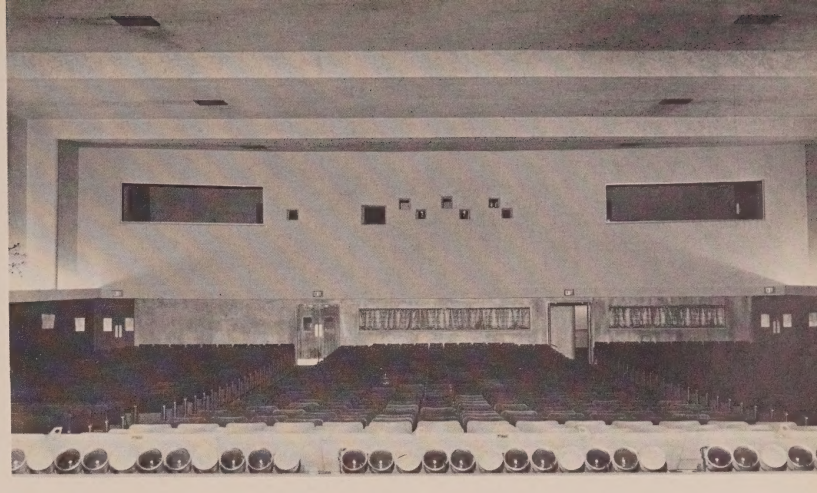
Dominating a new neighborhood shopping center, the Plaza's front features an imposing sign tower faced with Roman Travertine marble and buff tile, and having neon-lighted stainless steel letters and a large display window. The auditorium is practically devoid of ornamentation, but includes a cry room, equipped with baby cribs and theatre seats, and a private showing room for theatre parties. Light coves along the side walls conceal blue neon running lights and strip incandescents.

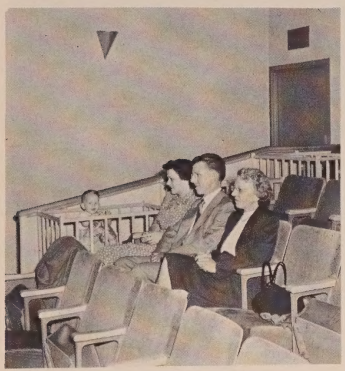
The front of the theatre is so designed that patrons may drive their cars right under the marquee to receive and discharge passengers during inclement weather. Adequate parking facilities are provided.









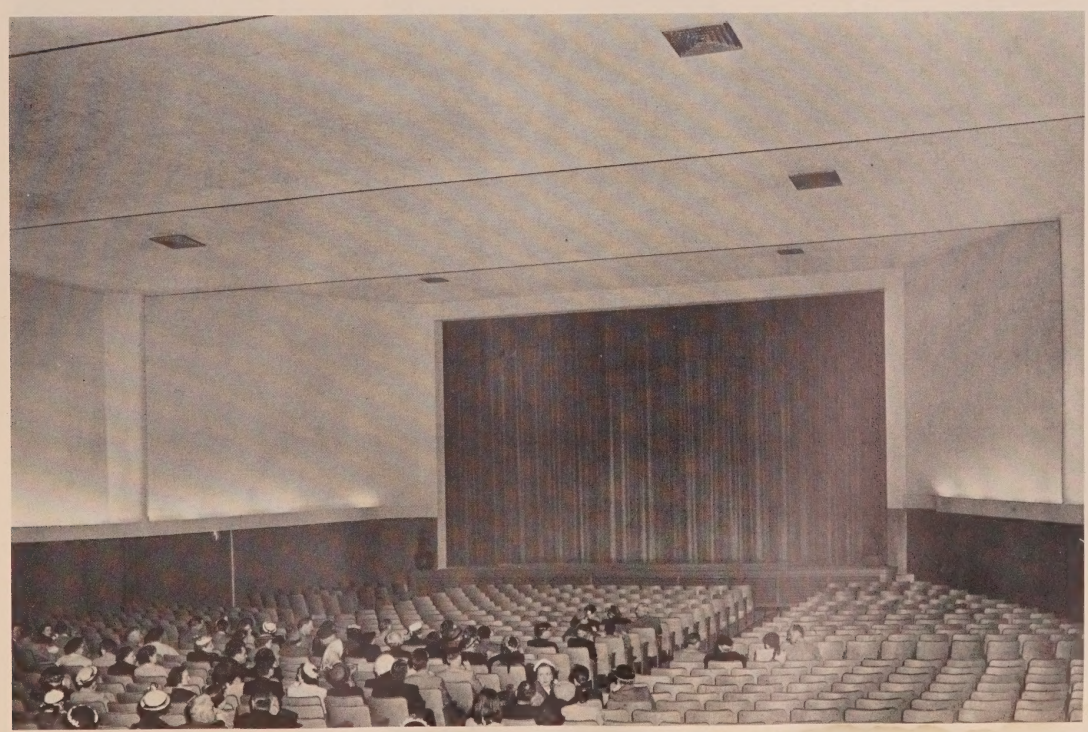


PLAIN but certainly not drab, the Plaza was designed with heavy accent on function, light emphasis on decoration, and its somewhat utilitarian appearance is quite in keeping with its purpose as an added service of a neighborhood shopping center. Its capacity is 1,400.

REFERENCE DATA

OPERATOR: Augustine J. Cianciolo.
ARCHITECT: Everett D. Woods.
SEATING CAPACITY: 1,400.
COST OF BUILDING (including air conditioning): $350,000.
COST OF EQUIPMENT: $55,000.

Carpets: Mohawk Carpet Mills, Inc.
Chairs: Southern Desk Co.
Curtain Controls & Track: Automatic Devices Co.
Decorator: Everett D. Woods.
Display Frames: Universal Corp., Sealuxe.
Draperies & Stage Curtains: Hubert Mitchell Industries.
Film Cabinets: Goldberg Bros.
Generators: Motiograph, Inc.
Lenses: Kollmorgen Optical Corp., Super Snaplite.
Projection Lamps: Strong Electric Corp., Mighty 90.
Projection Machines: Century Projector Corp., CC.
Screen: B. F. Shearer Co., Cycloramic.
Sign & Marquee: Adler Silhouette Letter Co.
Sign Letters: Adler Silhouette Letter Co.
Sound: Century Projector Corp.
Supply Dealer: Tri State Theatre Supply Co.
Ticket Issuing Machine: General Register Corp.
Ticket Chopper: GoldE Mfg. Co.



PLAYHOUSE •

Baltimore, Md.

The Playhouse, formerly known as the Homewood, seated 700 when it was built in 1945. Howard Wagonheim, Schwaber Theatres' vice-president, conceived the idea of transforming the theatre into a deluxe art house.

A considerable portion of the rear of the house that had formerly been allotted to seating space was separated from the auditorium, and the foyer was greatly enlarged to provide space for a comfortably homelike lounge.

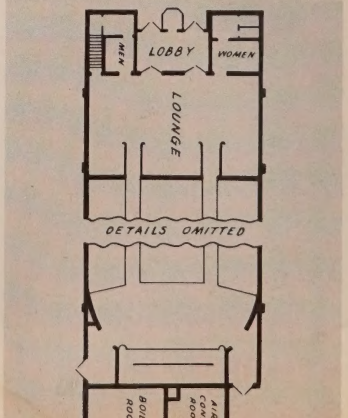
The remaining auditorium space was redecorated in restful colors, and was reseated with 400 chairs, with the back-to-back distance expanded to 45 inches.

INFORMALITY is the dominant theme of the remodeled Playhouse, a quality reflected in homelike decorative touches in the lobby and lounge. The lounge, where coffee is served, has brown and biege drapes, light green carpets, and furniture upholstered in green and brown.

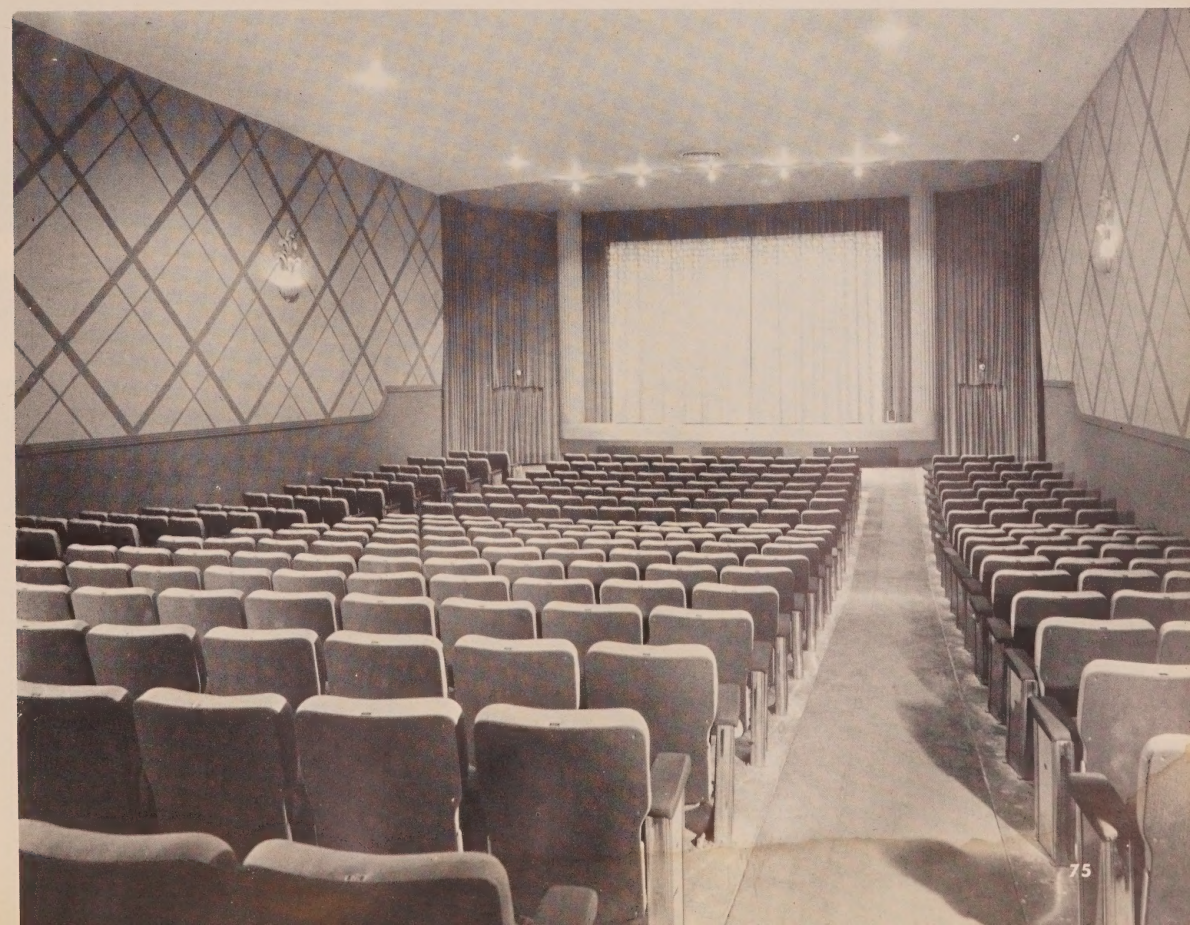
REFERENCE DATA

OWNER & OPERATOR: Homewood Amusement Co., Inc.
SEATING CAPACITY: 400.
SIZE OF LOT: Approx. 132'x50'.

Chairs: Heywood-Wakefield Co.
Decorator: Paramount Decorating Co.
Projection Lamps: Strong Electric Corp.
Projection Machines: Motiograph, Inc.
Rectifiers: Strong Electric Corp.
Rewinders: Goldberg Bros.
Screen: B. F. Shearer Co.
Sign & Marquee: Claude Neon.
Sign Letters: Wagner Sign Service, Inc.
Sound: Motiograph.
Supply Dealer: J. F. Dusman.
Ticket Chopper: General Register Corp.



KEY DECORATIVE ELEMENTS of the auditorium are a smart diagonal wall pattern of brown and green and a simple but effective stage setting. Aisle carpeting has been recessed in the concrete floor. The new plan provided spacing 45 inches between rows and 16 feet from the first row to stage.



CROSSTOWN •

Memphis, Tenn.

A towering signature sign, measuring 90 feet from marquee to top, and a marquee that is 75 feet long and seven and a half feet high, strikingly distinguish the front of this neighborhood shopping district theatre. An under-the-marquee driveway for patrons to use in bad weather is provided, with a circular roadway cutting through the sidewalk under the marquee and back to the street.

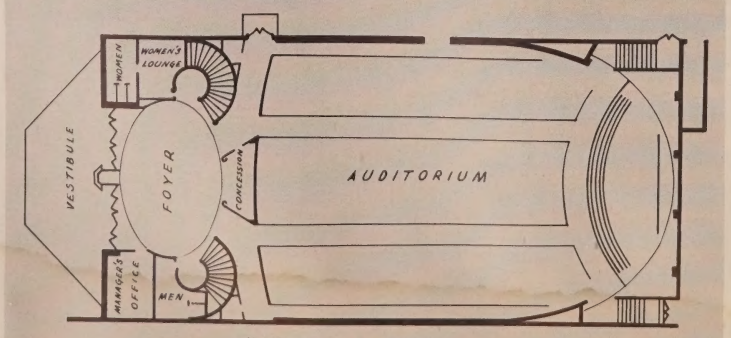
The Crosstown is said to have the only contour curtain in the territory. Measuring 70 feet across and 32 feet high, the curtain rises from the floor into eight festoons, and is made of 350 yards of 54-inch plush.

Auditorium walls are in aqua, with rose-tan wainscoting and trim of silver, gold, and red-tan. On each side wall are 45-by-22-foot murals depicting river scenes.

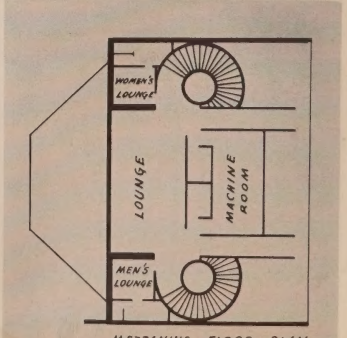
REFERENCE DATA

OWNER: Crosstown Realty Corp.
OPERATOR: Malco Theatres, Inc.
ARCHITECT: Brueggeman, Swaim & Allen.
SEATING CAPACITY: 1,400.
COST OF BUILDING: Approx. $400,000.

Carpets: Alexander Smith & Sons.
Chairs: International Seating Co.
Curtain Controls & Track: Vallen, Inc.
Decorator: T. J. Oehrlie & H. Joyce.
Display Frames: Theatre Specialties, Inc., Aluminex.
Draperies & Stage Curtains: Oklahoma Scenic Studios.
Generators: Hertner Electric Co.
Lenses: Bausch & Lomb Optical Co.
Projection Lamps: J. E. McAuley Mfg. Co., Peerless Hy-Candescent.
Projection Machines: International Projector Corp., Simplex X-L.
Rewinders: GoldE Mfg. Co.
Rubber Mats: American Mat Corp.
Screen: Walker-American Corp.
Sign & Marquee: Boltan & Son, Theatre Specialties, Inc.
Sign Letters: Theatre Specialties, Inc., Bevelite.
Sound: International Projector Corp., Simplex XL.
Spotlight: Strong Electric Corp.
Supply Dealer: National Theatre Supply.
Ticket Issuing Machine: General Register Corp.
Ticket Chopper: General Register Corp.

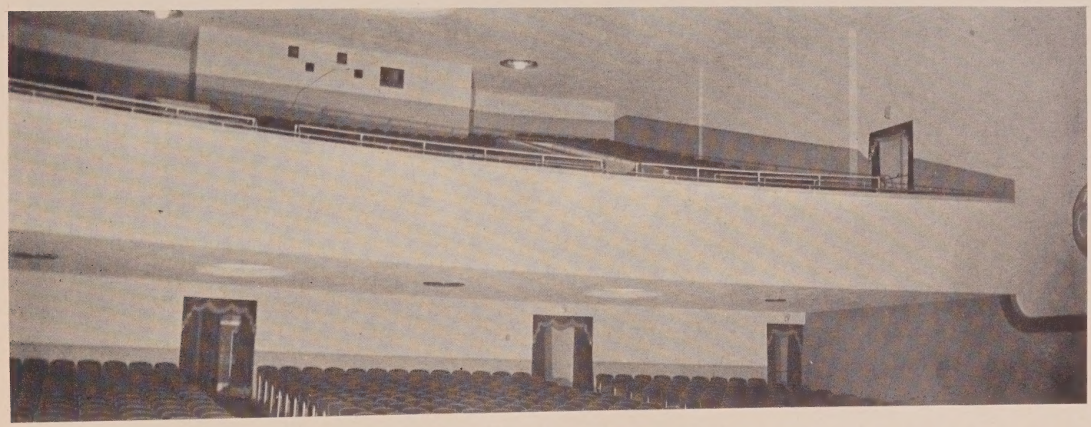


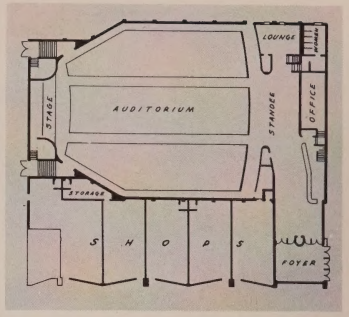
MAIN FLOOR PLAN



MEZZANINE FLOOR PLAN

COVE LIGHTING is used effectively both in the auditorium and in the lobby. The huge contour curtain is turquoise, and back draperies are of champagne silver damask, carmine and yellow damask. Auditorium floor is of the "saucer" type, having a dip toward the center and then rising.





SUNSET •

Wichita, Kans.

Another new theatre integrated into a neighborhood shopping center, the Sunset is styled along simple contemporary lines, but features elaborately detailed murals throughout to offset any architectural severity.

Its Roman buff brick front is brilliantly lighted by 1,200 feet of neon tubing forming a lattice design over the marquee.

Spacious and rich-looking, the foyer is lined with custom-loomed carpeting having a pattern of yellow and green stars on a green background.

The auditorium walls are pleasingly tinted pastel and bold shades of green, old rose, deep purple, and chartreuse. Fluorescent murals enhance the side walls.

The cry room, just above the lounge, has toys, beds, and play pens, as well as children's toilet facilities.

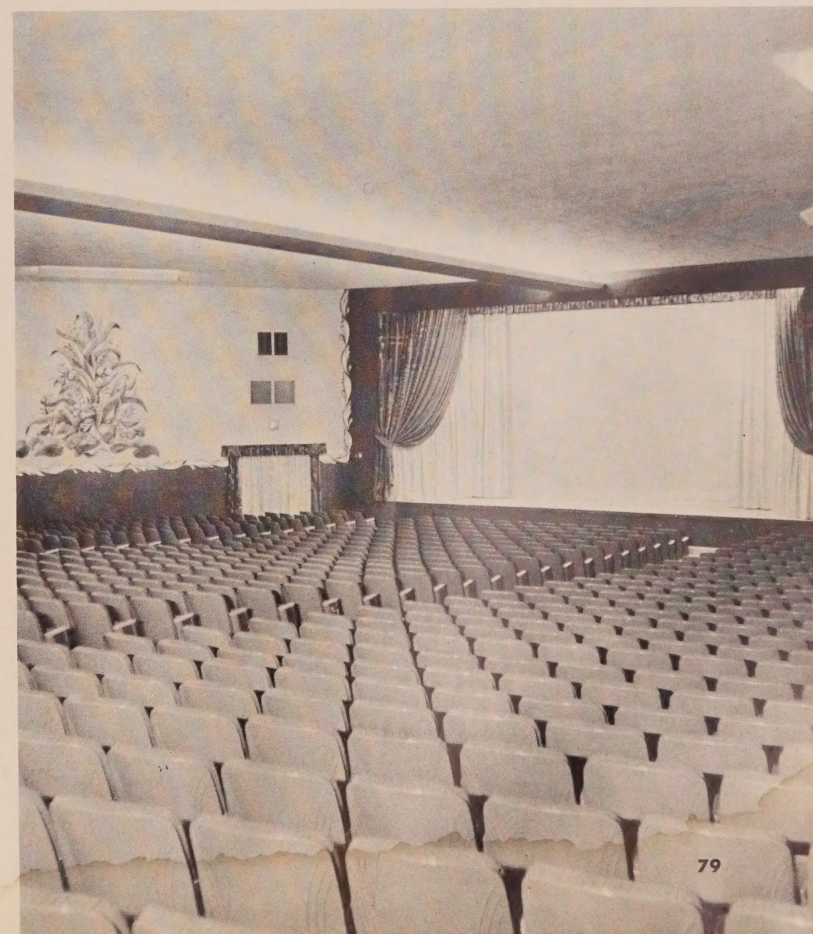
Adequate parking space is adjoining.

A CHEERFUL AUDITORIUM, a spacious foyer, and a cry room equipped for all small-fry contingencies are some of the Sunset's important features. With the exception of wood trimmings for doors and front windows, the theatre is completely fireproof in every detail.

REFERENCE DATA

OWNER: Mr. & Mrs. T. H. Slothower, Sr.
OPERATOR: T. H. Slothower, Jr.
ARCHITECT: T. H. Slothower, Sr. & Ted Mason.
SEATING CAPACITY: 970.
COST OF BUILDING: $250,000.
COST OF EQUIPMENT: $80,000.

Chairs: Heywood-Wakefield Co.
Curtain Controls & Track: Vallen, Inc.
Projection Lamps: C. S. Ashcraft Mfg.
Projection Machines: International Projector Corp., Simplex X-L.
Rectifiers: C. S. Ashcraft Mfg. Co.
Screen: Walker-American Corp.
Sign & Marquee: Claude Neon Federal.
Sound: The Ballantyne Co.
Supply Dealer: The Ballantyne Co., Missouri Theatre Supply, National Theatre Supply, Southwest Theatre Supply.
Ticket Issuing Machine: General Register Corp.



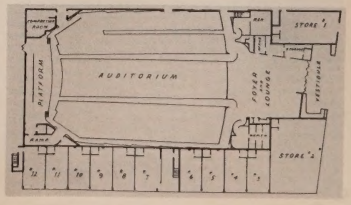
GATEWAY •

Ft. Lauderdale, Fla.

A major unit in Florida's newest shoping center, which embodies about six square blocks of Ft. Lauderdale's most modern stores, the Gateway has many novel features.

Its smoking lounge is equipped with 300 Heywood-Wakefield rocking chairs, upholstered in foam rubber, and spaced a generous 43 inches back to back. Included in the air conditioning system are a smoke remover, odor remover and ozonizer.

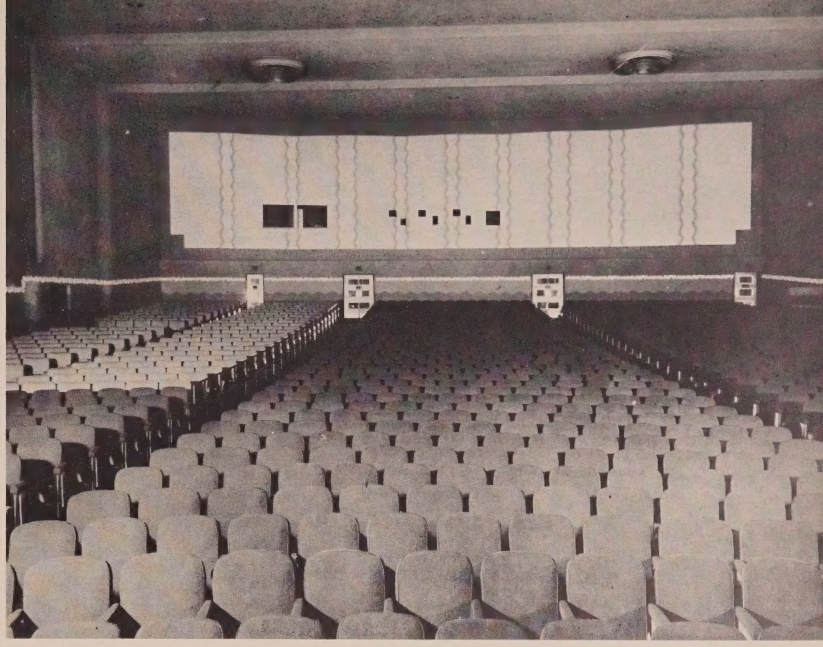
Free coffee is served in its smartly modern lounge. Other features include a fully equipped cry room, a television lounge, and a stage curtain that is emblazoned with brightly colored tropical flowers. The theatre has a paved, 500-car parking lot, and joint use of additional parking spaces.



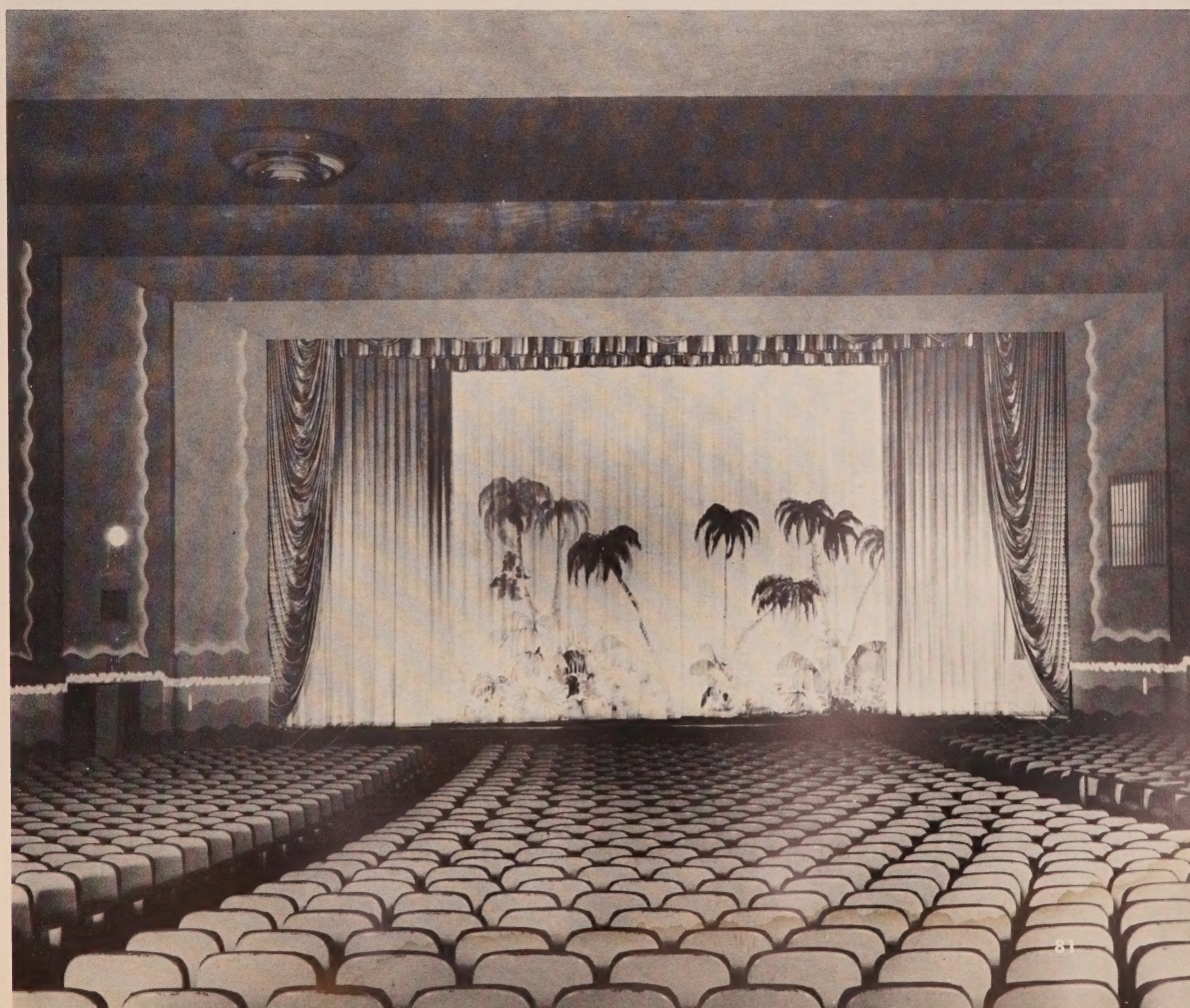
REFERENCE DATA

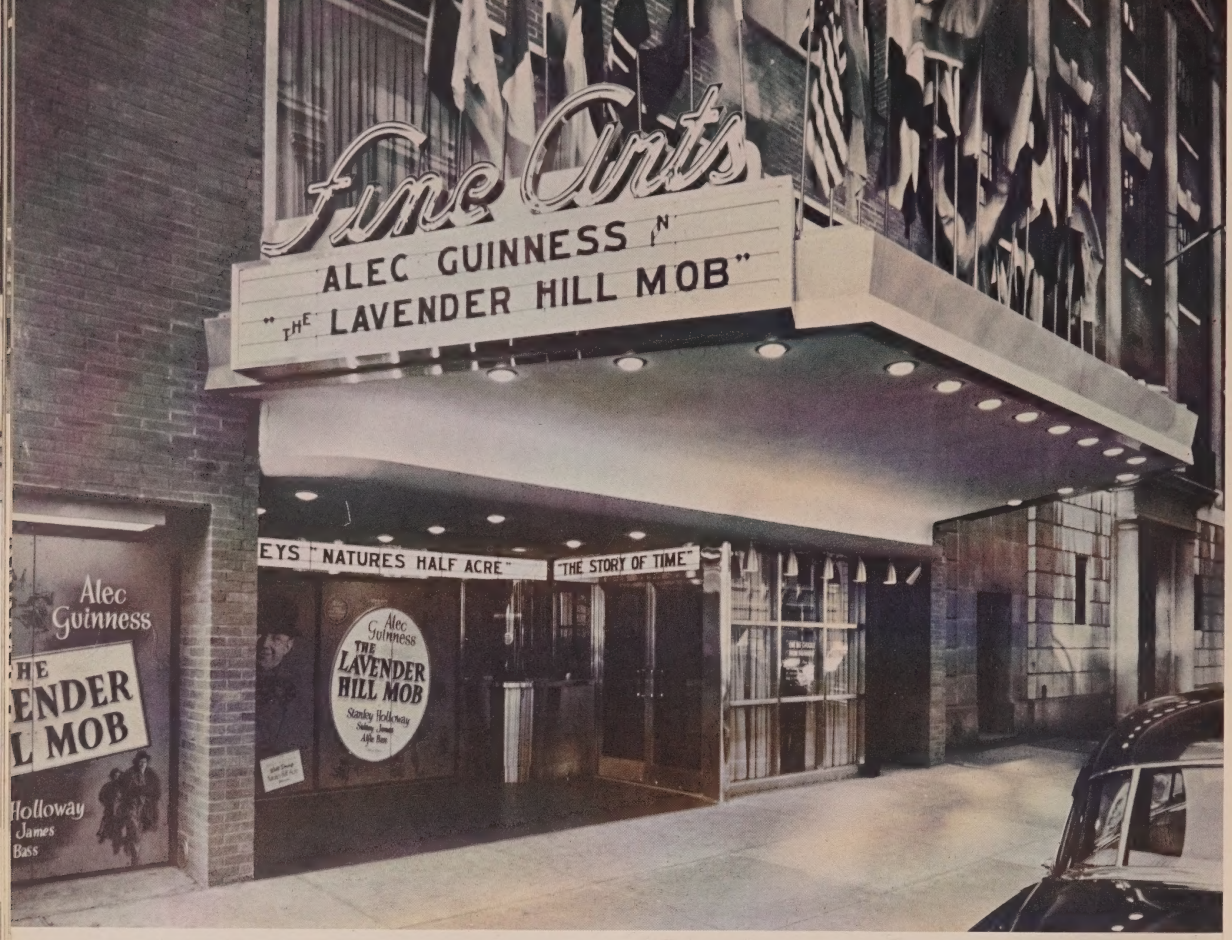
OPERATOR: Wometco Theatres.
ARCHITECT: Roy France.
SEATING CAPACITY: 1,500.

Chairs: Heywood-Wakefield Co., Kroehler Mfg. Co.
Curtain Controls & Track: Knoxville Scenic Studios.
Decorator: Oscar Glas.
Display Frames: Universal Corp.
Draperies & Stage Curtains: Knoxville Scenic Studios.
Generators: Imperial Electric Co.
Lenses: Bausch & Lomb Optical Co.
Projection Lamps: C. S. Ashcraft Mfg. Co.
Projection Machines: RCA.
Rewinders: GoldE Mfg. Co.
Rubber Mats: American Mat Co.
Screen: B. F. Shearer Co., Cycloramic.
Sign & Marquee: Claude Southern Neon.
Sign Letters: Adler Silhouette Letter Co., 3 dimensional.
Sound: RCA.
Ticket Issuing Machine: General Register Corp.
Ticket Chopper: General Register Corp.



NO EXPENSE WAS SPARED to make the Gateway as sumptuous as any theatre in the state. Its 1,500-seat auditorium, with its waterfall-effect contour curtain, blue and green color scheme and white baroque frieze, provides a restful atmosphere as well as the best in viewing comfort.





FINE ARTS •

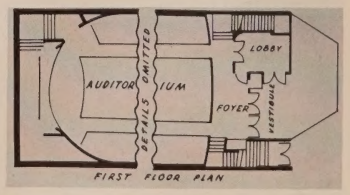
New York, N. Y.

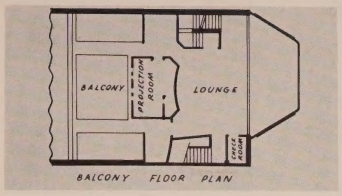
Believed to be the first theatre in the country designed specifically for motion picture and television presentation, the Fine Arts was opened on the site of the old Cafe Society Uptown.

Small in size, and operating on an art policy, the Fine Arts is accordingly intimate in character. The auditorium has dove gray walls and an eggplant-colored ceiling, with the proscenium curtain a brilliant gold.

An important architectural feature of the theatre is its unusually generous waiting space provided in both orchestra and mezzanine. Since the building plot is extremely small, a series of underground exits have been worked out to meet provisions of local codes.

To eliminate sound distortion, the ceiling of the auditorium has been acoustically treated.



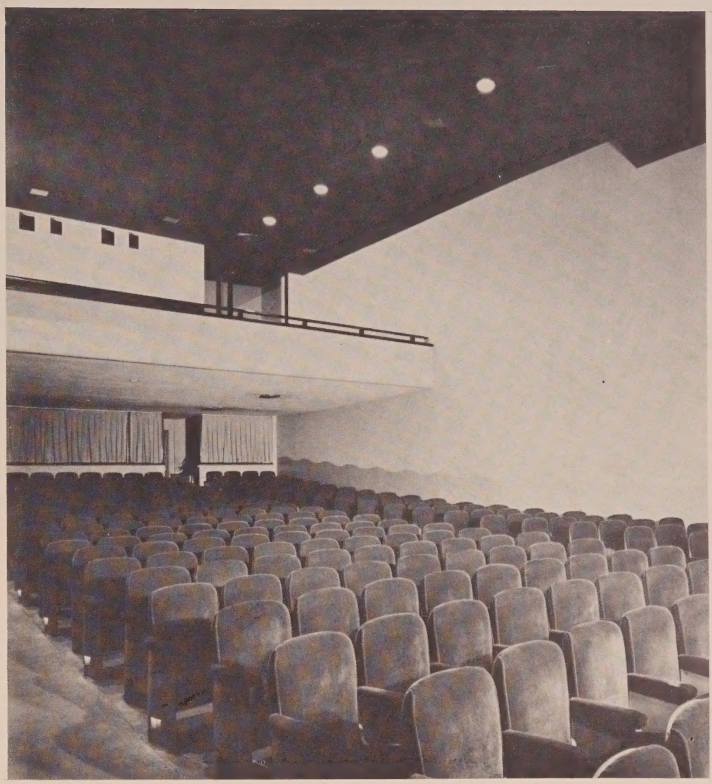


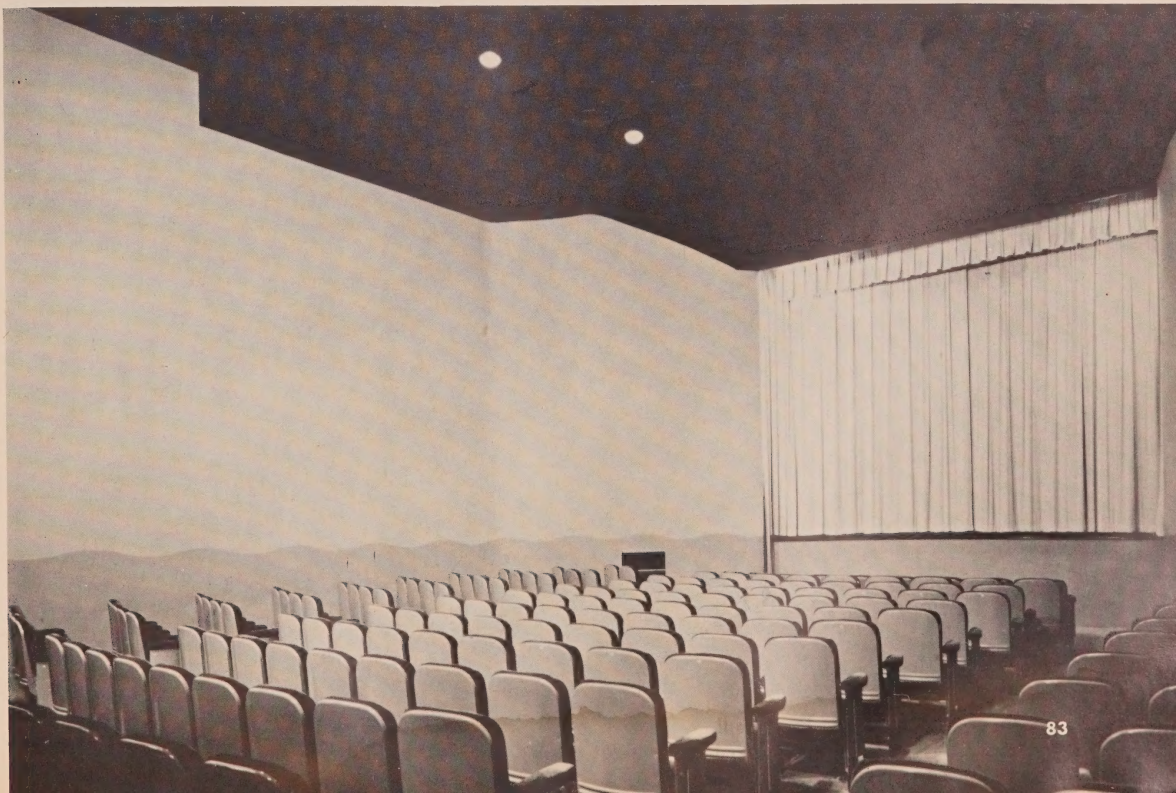
REFERENCE DATA

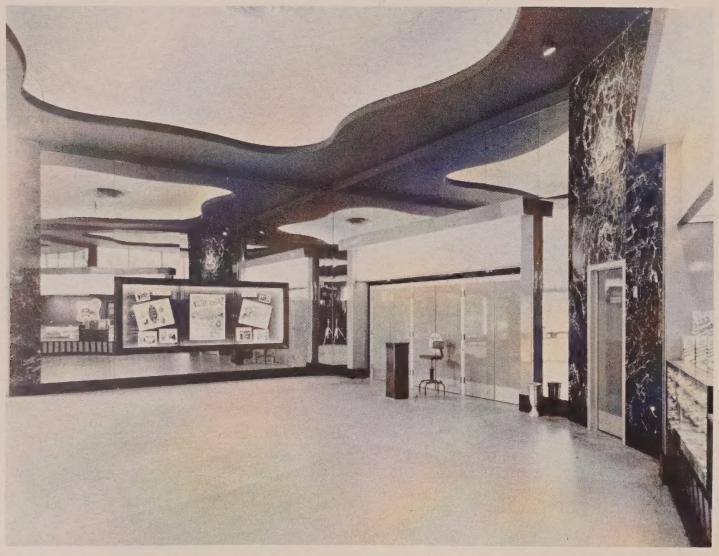
OWNER: Fine Arts Theatre Co., Inc.
OPERATOR: Trans-Lux Theatres Corp.
ARCHITECT: Simon B. Zelnik
SEATING CAPACITY: 475.

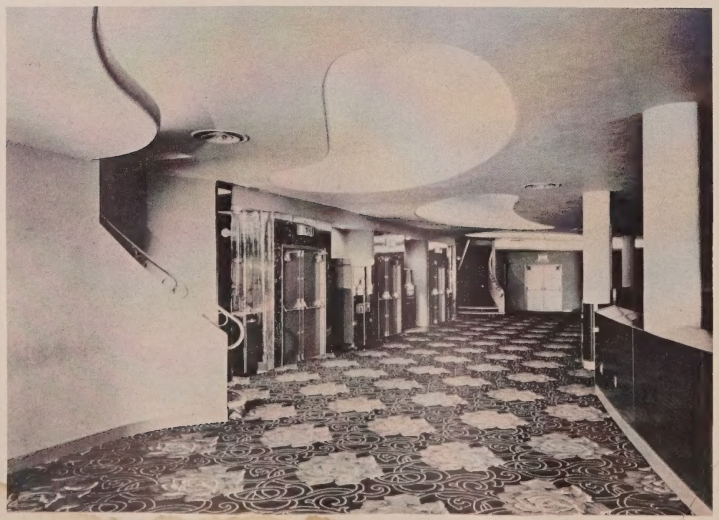
Carpets: RCA Leedom.
Chairs: Kroehler Mfg. Co.
Decorator: Novelty Scenic Studios.
Generators: Automatic Devices Co.
Lenses: Kollmorgen Optical Corp.
Lighting Fixtures: Century Lighting Co.
Projection Lamps: Strong Electric Corp.
Projection Machines: Century Projector Corp.
Rewinders: Goldberg Bros.
Sign Letters: Adler Silhouette Letter Co.
Sound: Century Projector Corp.
Supply Dealer: Amusement Supply Co., Inc.
Ticket Issuing Machine: General Register Corp.
Ticket Chopper: General Register Corp.

MODESTLY SCALED but designed to appeal to a select, discriminating patronage, the Fine Arts, in Manhattan's fashionable East Side, reflects dignity and good taste in its very simplicity of design and decoration.









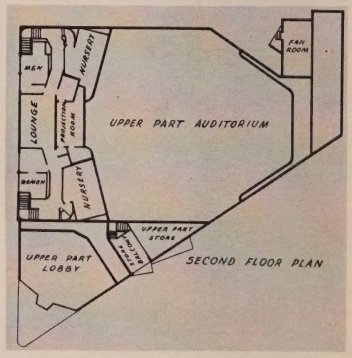
ONTARIO •

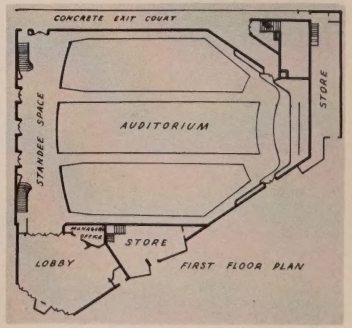
Washington, D. C.

A boldly executed first-run house in Washington's midtown business section, the Ontario has a two-story picture window front with a pink marble faced boxoffice, marble pilasters flanking four sets of glass doors, and a marquee which features a stainless steel fascia, porcelain soffit, and recessed high-hat lights.

An unusual proscenium treatment affords a spectacular auditorium focal point. Its color scheme is gold and green.

Special features of the Ontario include a private party room, seating 45, and a cry room, both of which are equipped with a thermopane viewing window and separate sound and temperature control.



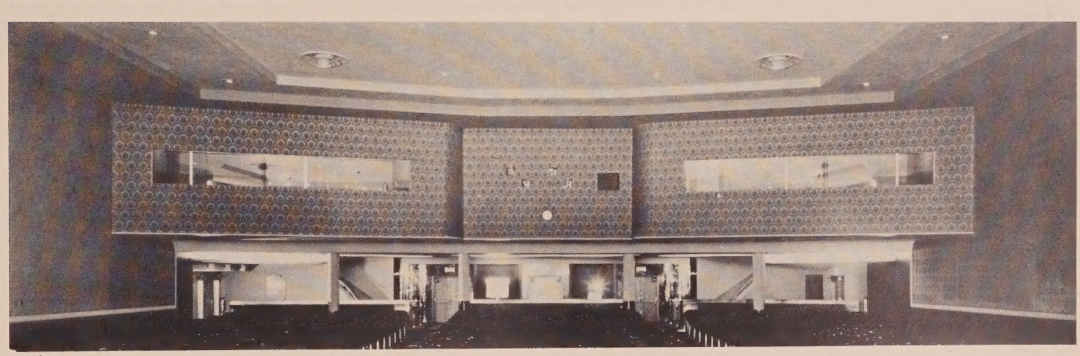


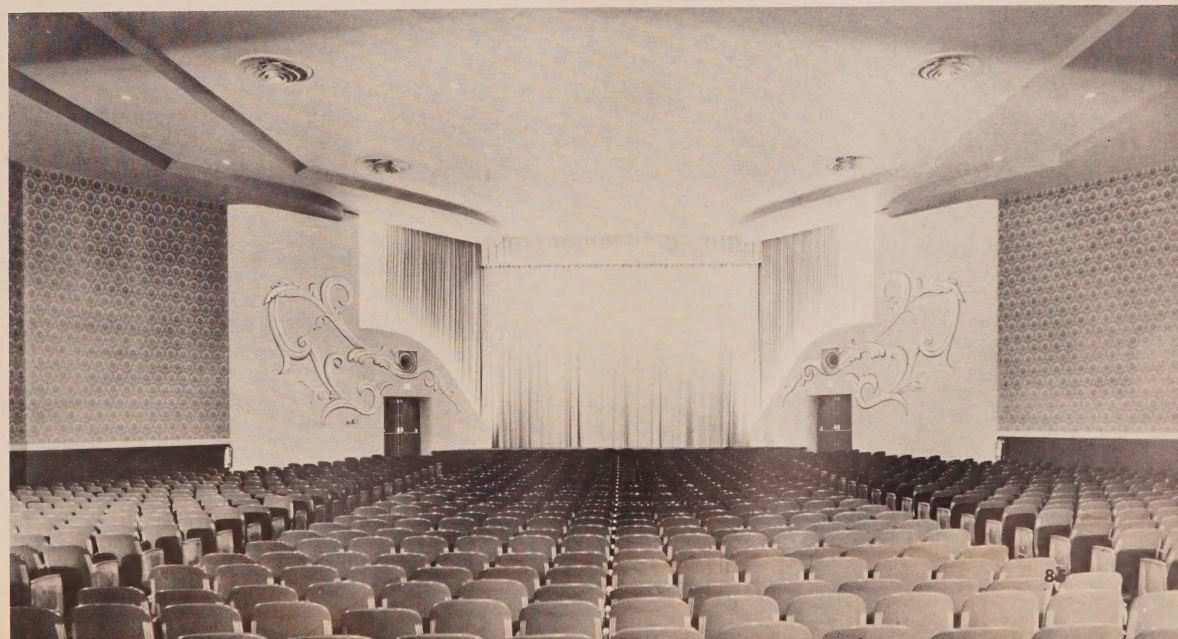
REFERENCE DATA

OWNER & OPERATOR: K-B Theatres.
ARCHITECT: John J. Zink.
SEATING CAPACITY: 1,407.
COST OF BUILDING: $600,000.
COST OF EQUIPMENT (including air conditioning): $90,000.

Chairs: American Seating Co.
Decorator: David E. Brodsky Associates.
Display Frames: Universal Corp.
Draperies & Stage Curtains: David E. Brodsky Associates.
Generators: Hertner Electric Co.
Lenses: Kollmorgen Optical Corp.
Lighting Fixtures: Rembusch.
Projection Lamps: J. E. McAuley Mfg. Co., Peerless Magnarc.
Projection Machines: International Projector Corp., Simplex X-L.
Rewinders: GoldE Mfg. Co.
Screen: Walker-American Corp.
Sign & Marquee: Regal Neon; Theatre Specialties, Inc.
Sign Letters: Theatre Specialties, Inc.
Sound: International Projector Corp.
Supply Dealer: National Theatre Supply.
Ticket Issuing Machine: General Register Corp.

BOLD IN DESIGN, luxurious in appointments, the Ontario has a handsomely furnished lounge, nursery and private party rooms flanking the projection booth, and an auditorium whose unusual beauty has been achieved through artistic architectural, decorative and lighting treatments.





PLAZA •

Lexington Park, Md.

Situated in the main business section of the city, flanked by stores, and operating on a western and action policy, the new Plaza is ideally suited to its surroundings and patronage.

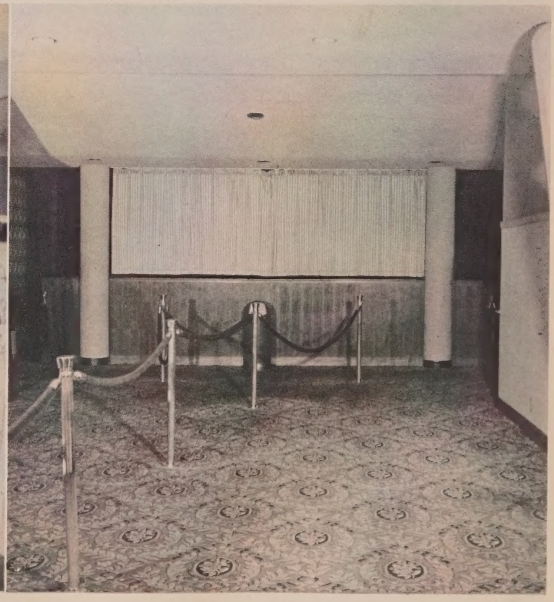
In deference to the trend, the theatre also has a cry room and private party room flanking the projection booth.

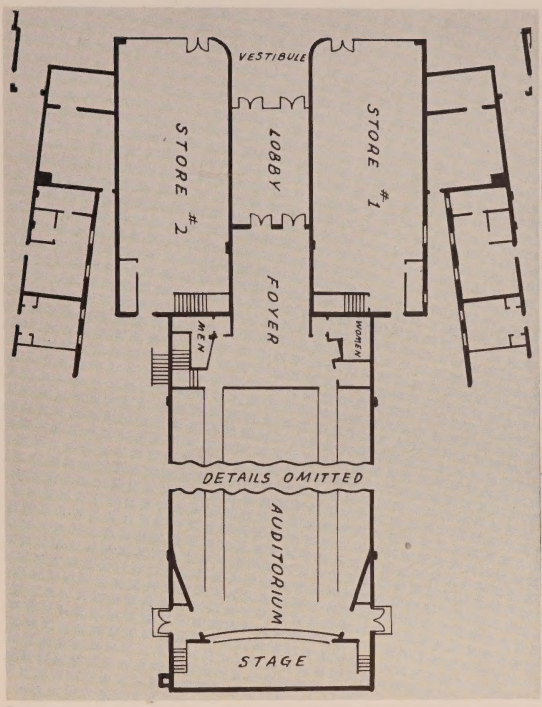
Owing to its limited plot size, the Plaza has sacrificed space which ordinarily would be allotted to lounge facilities to provide adequate seating capacity.

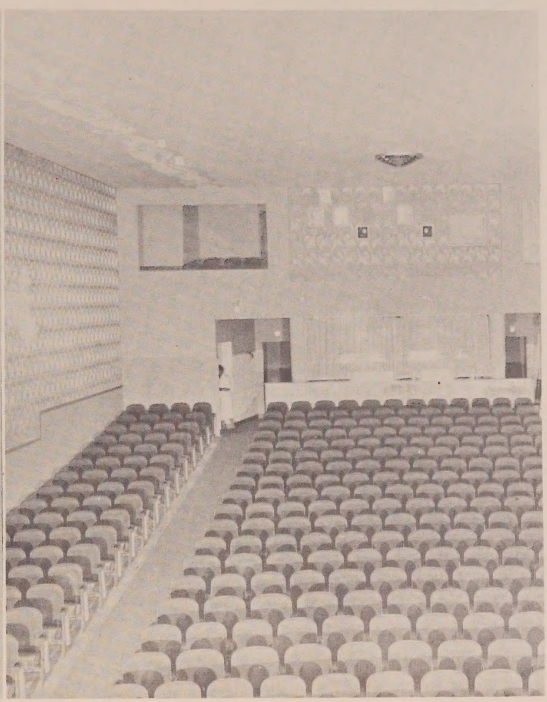
REFERENCE DATA

OWNER: P. E. Gray.
OPERATOR: Jack Fruchtman.
ARCHITECT: Frank J. Duane.
SEATING CAPACITY: 511.
COST OF BUILDING: $125,000.
COST OF EQUIPMENT (including air conditioning): $45,000.

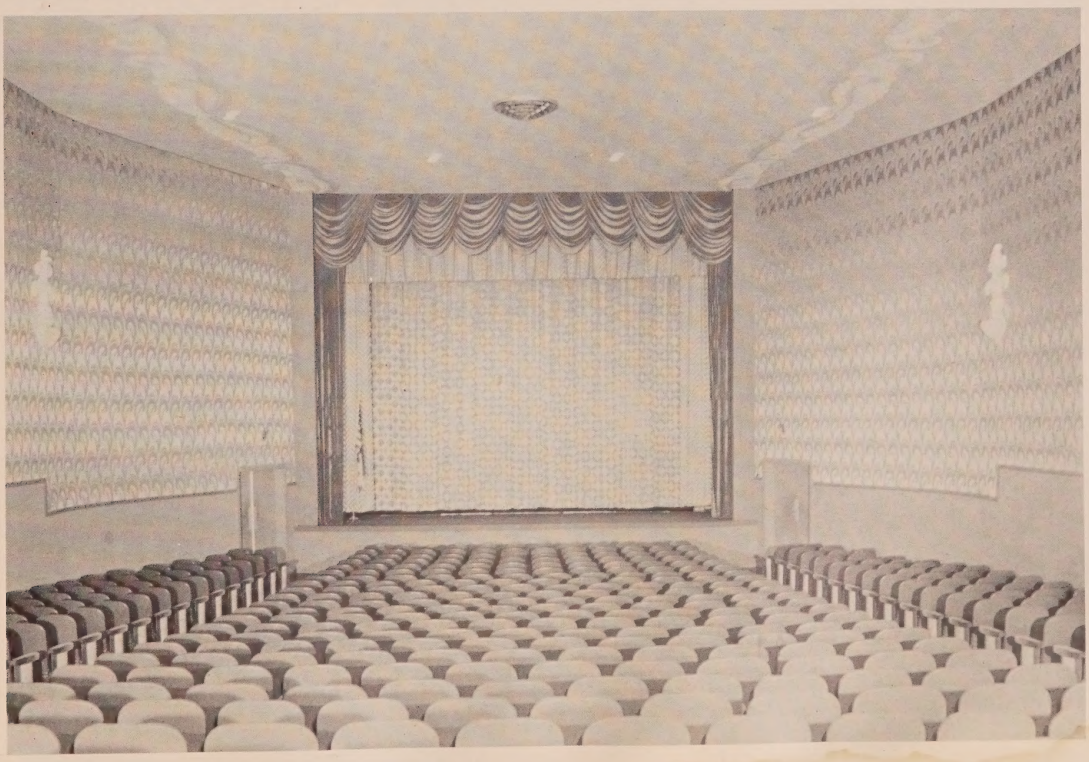
Carpets: Alexander Smith & Sons.
Chairs: Kroehler Mfg. Co.
Curtain Controls & Track: Automatic Devices Co.
Decorator: Paramount Decorating Co.
Draperies & Stage Curtains: Paramount Decorating Co.
Generators: Motiograph, Inc.
Projection Lamps: Strong Electric Corp., Mogul.
Projection Machines: Motiograph, Inc.
Rewinders: Goldberg Bros.
Screen: B. F. Shearer Co., Cycloramic.
Sign Letters: Wagner Sign Service, Inc., 4", 6" & 17" plastic.
Sound: Motiograph, Inc.
Supply Dealer: H. C. Dusman.
Ticket Issuing Machine: General Register Corp.







THE PLAZA is a fine example of how much can be done to make a theatre of limited size an attractive showcase, from both a functional and esthetic viewpoint. Floor plan at left shows how space was well used. A parking lot in the rear of the building can accommodate 500 cars.



CREST •

Superior, Neb.

Patron service has been heavily stressed at the Crest. Its 20-seat private party room is equipped with ventilating devices so that smoking is permissible there. Adjoining it is a large card party room. In addition, there is a cry room on the first floor.

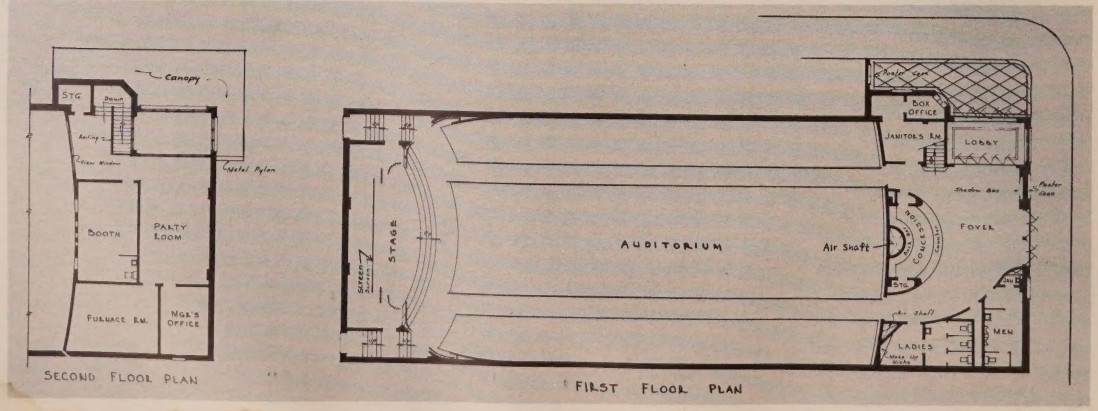
Situated in the main business section of the city, the theatre building includes space for stores.

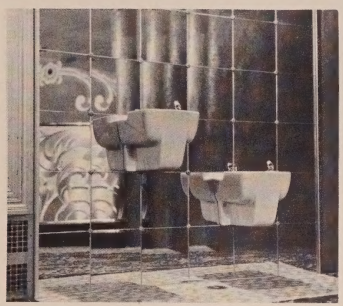
The lobby is unusually small, and is designed to serve primarily as a heat trap and vestibule. The foyer, with its curved walls and recessed cove lighting has been planned with the concession stand as its focal point.

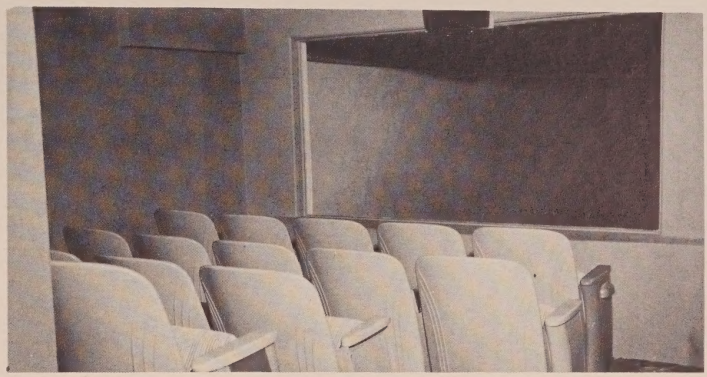
REFERENCE DATA

OWNER: Commonwealth Kansas Nebraska Theatre Corp.
OPERATOR: Commonwealth Amusement Corp.
ARCHITECT: Boller and Lusk.
SEATING CAPACITY: 725.
COST OF BUILDING: $85,000.
COST OF EQUIPMENT (including air conditioning): $40,000.
SIZE OF LOT: 75′ x 135′.

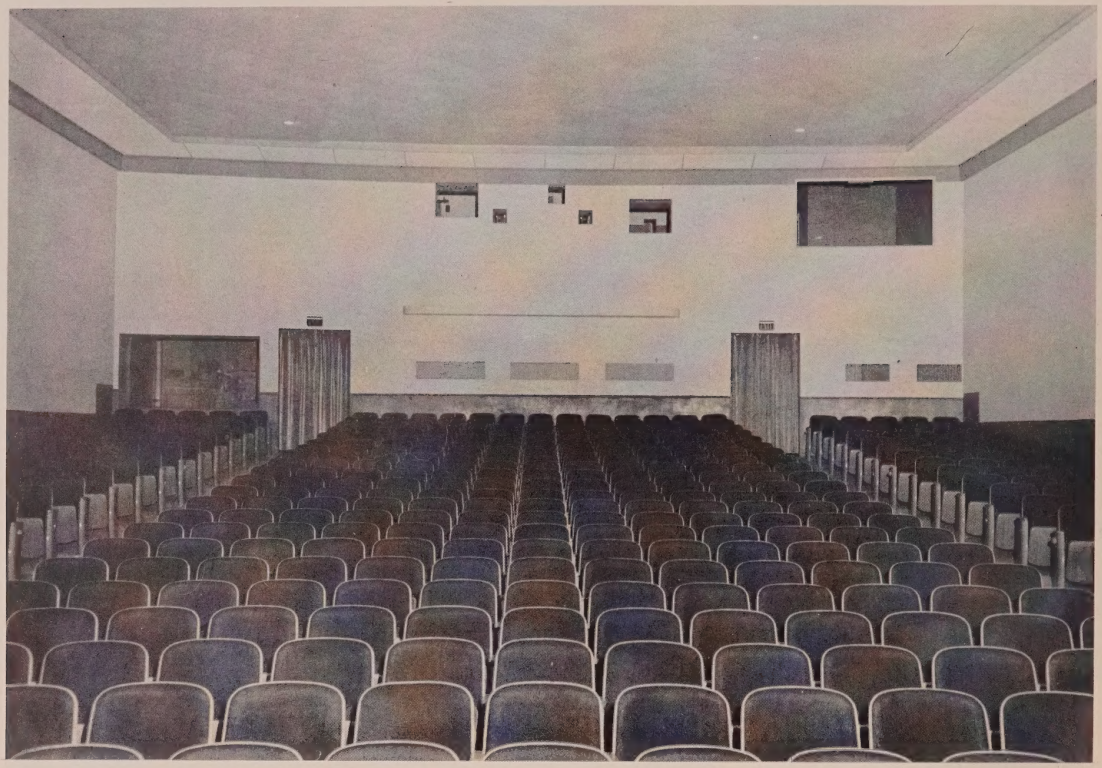
Carpets: RCA Wilton.
Chairs: Heywood-Wakefield Co.
Curtain Controls & Track: Automatic Devices Co.
Decorator: Frank Oschwald.
Display Frames: Universal Corp.
Draperies & Stage Curtains: Great Western Stage Equip. Co.
Generators: Hertner Electric Co.
Lenses: Kollmorgen Optical Corp.
Projection Lamps: J. E. McAuley Mfg. Co., Peerless Magnarc.
Projection Machines: International Projector Corp., Simplex X-L.
Rewinders: GoldE Mfg. Co.
Screen: Walker-American Corp.
Sign & Marquee: United Neon Co.
Sound: International Projector Corp., Simplex X-L.
Supply Dealer: National Theatre Supply, Missouri Theatre Supply.
Ticket Issuing Machine: General Register Corp.







PATRON SERVICE is exemplified at the Crest by features such as a private viewing room, card party room, special drinking fountain for children, and an inviting concession stand.



SEATING 725, the auditorium is finished in a bright chartreuse. The cry room, seen at left in the above photo, and the private party enclosure, at upper right, have drawn much appreciative comment from the Crest's patrons. An attractive stage setting provides adequate decoration.

LITTLE CARNEGIE •

New York, N. Y.

Completely rebuilt from a 25-year-old theatre of the same name, the Little Carnegie has been enlarged to include an adjoining building.

The entrance, faced with blue-pearl granite, has been heightened to two stories and leads into a vestibule of zebrina marble with a terrazzo floor.

Commodious lounge areas, an art gallery, a television-music room, and rest rooms adjoin the lobby foyer. Connected to the main lounge is a specially built pantry and kitchen.

Unusually wide seats, 22 and 23 inches in width, have been installed in a staggered arrangement to insure best possible visibility despite a resultant loss of seating capacity.

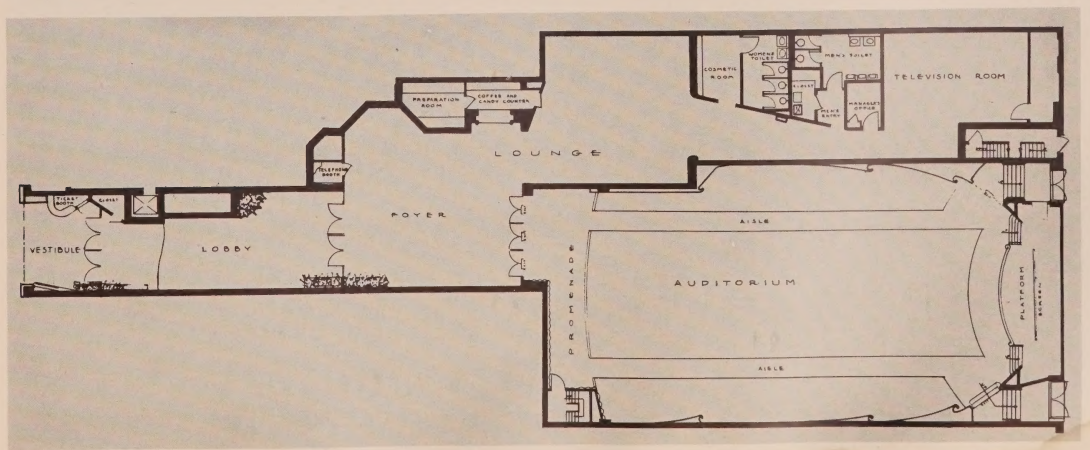
Year-round ventilation — cooling and heating—is provided through one system.

The proscenium apparently extends around to the side walls, an effect created by graceful cast plaster scrollwork.

REFERENCE DATA

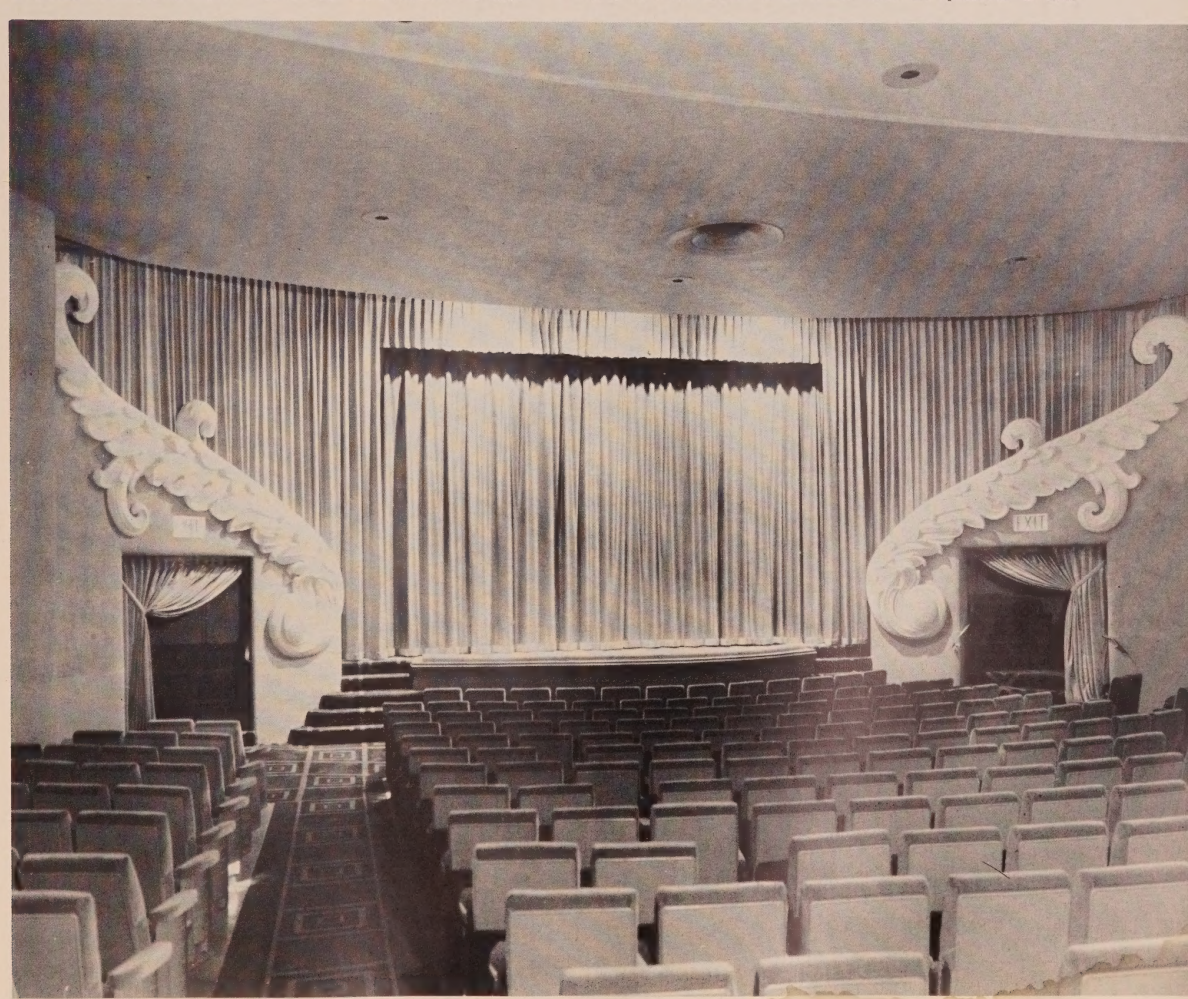
OWNER: Little Carnegie Realty Corp.
OPERATOR: Little Carnegie Theatre Corp.
ARCHITECT: John J. McNamara.
SEATING CAPACITY: 560.
SIZE OF LOT: 70′ x 100′, plus 30′ x 100′ Lobby.

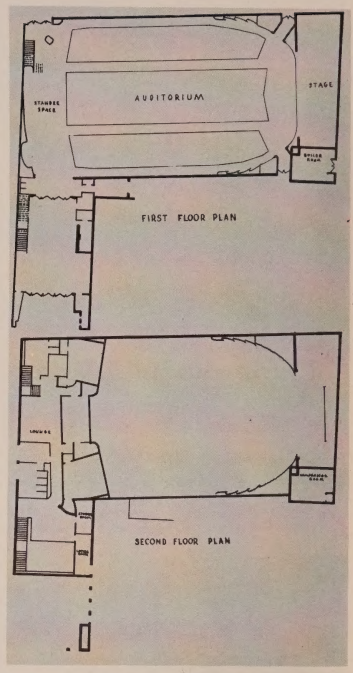
Carpets: A. & M. Karagheusian, Inc.
Chairs: Kroehler Mfg. Co.
Curtain Controls & Track: Automatic Devices Co.
Decorator: Joseph Sage.
Draperies & Stage Curtains: M. Weiss & Sons.
Generators: Hertner Electric Co.
Projection Lamps: J. E. McAuley Mfg. Co., Peerless.
Projection Machines: International Projector Corp.
Screen: Hurley.
Sign & Marquee: Art-Craft Straus.
Sign Letters: Adler Silhouette Letter Co.
Sound: RCA.
Supply Dealer: Joe Hornstein, Inc.
Ticket Issuing Machine: General Register Corp.



LOUNGE AREAS are spacious, tastefully decorated, and furnished with emphasis on contemporary functionalism. Carpet of a bold block pattern effectively sets off the simplicity of the furnishings. Features include an art gallery, adjoining television-music room, and a specially built kitchen.

THE LITTLE CARNEGIE'S AUDITORIUM embodies the latest improvements in seating, acoustics, lighting, air conditioning, and projection. The stage area has fixed wall-to-wall silver gray drapes of Fiberglas and a recessed drapery on tracks in front of the screen. Seats are upholstered in rose.





LANGLEY •

Langley Park, Md.

Located at the hub of a new neighborhood shopping center in a suburb of Washington, D. C., the Langley has a nursery, package checking service, private party room, and excellent parking facilities, features typical of the year's best theatres.

Black granite columns flank four sets of glass entrance doors. The vestibule is faced with field stone, and the boxoffice is finished in pink granite.

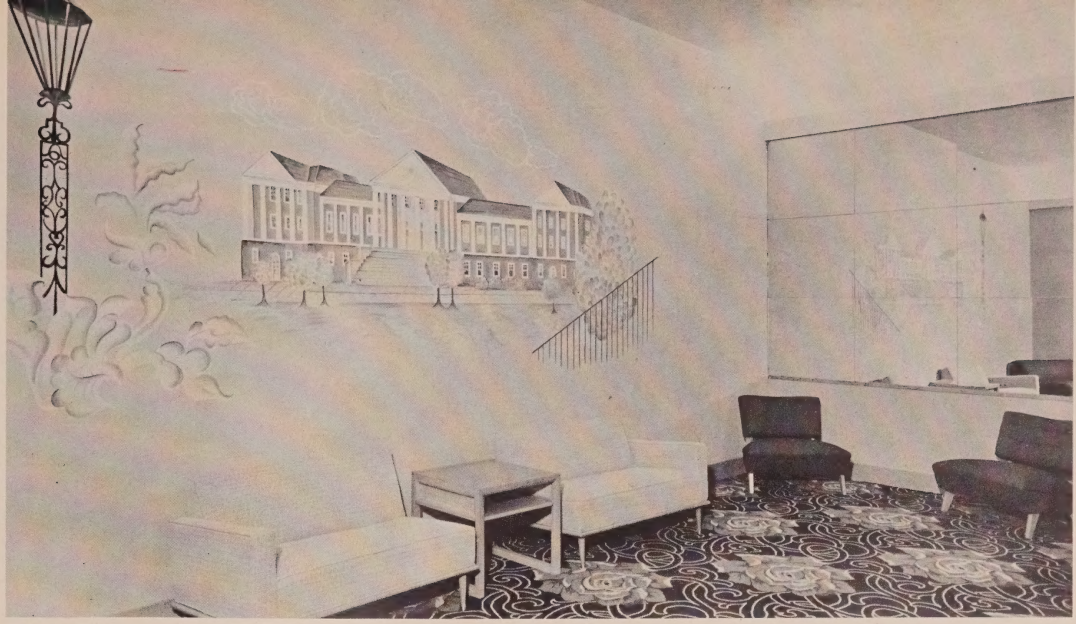
The lobby has pink and gray terrazzo floors, green Formica doors, and rubbed oak paneling on the stair wall. Lobby walls are finished in green and tan.

The auditorium's unusually attractive decorative scheme consists of wall fabric of gold-figured green damask, a 121-foot gold curtain, which sweeps around to the side walls, a green leatherette dado, and a yellow ceiling. Concealed cold-cathode lighting is used.

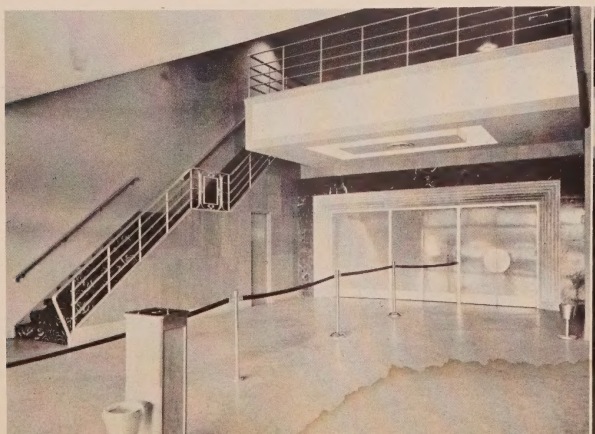
REFERENCE DATA

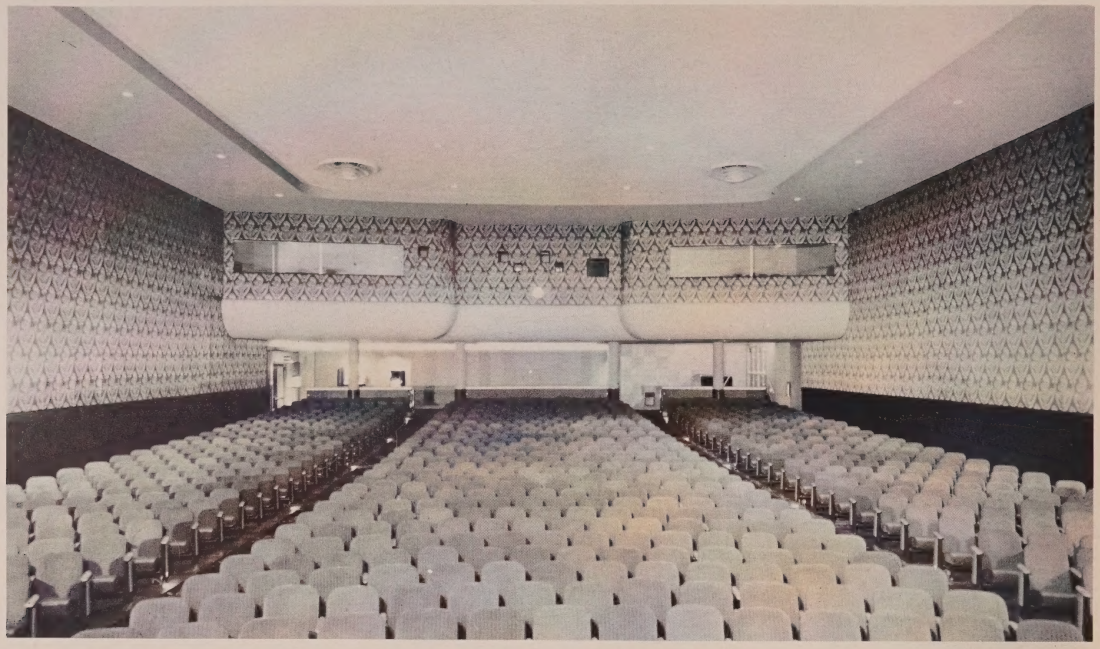
OWNER: Wm. Magazine.
OPERATOR: K-B Theatres.
ARCHITECT: John Zink.
SEATING CAPACITY: 987.
COST OF BUILDING: $300,000.
COST OF EQUIPMENT (including air conditioning): $80,000.

Chairs: Kroehler Mfg. Co.
Decorator: Paramount Decorating Co.
Display Frames: Universal Corp.
Generators: Hertner Electric Co.
Lenses: Kollmorgen Optical Corp.
Projection Lamps: J. E. McAuley Mfg. Co., Peerless Magnarc.
Projection Machines: International Projector Corp., Super Simplex.
Rewinders: GoldE Mfg. Co.
Screen: Walker-American Corp.
Sign & Marquee: Regal Neon; Theatre Specialties, Inc., 10″, 17″ Bevelite.
Sound: International Projector Corp.
Supply Dealer: National Theatre Supply.
Ticket Issuing Machine: General Register Corp.

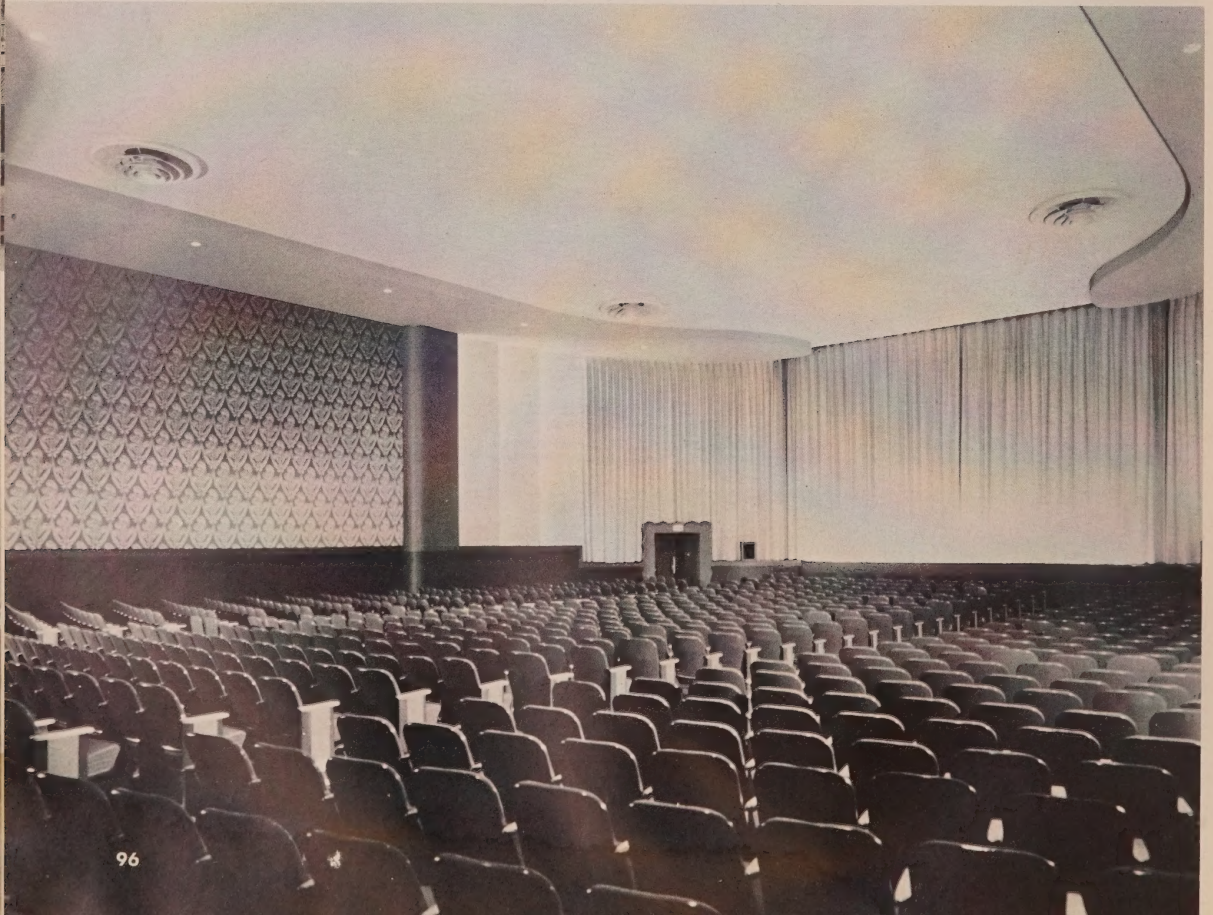


LOBBY, FOYER, AND LOUNGE of the Langley have a uniformly rich appearance, achieved through clean architectural lines and the skillful application of the best decorative materials available. Crowd control has been greatly simplified by the careful planning of the theatre.





ELEGANT is the word for the Langley's 987-seat auditorium. Note how the apparent extension of the proscenium to the side walls by the use of curtains and plaster columns creates the illusion of great width, and offsets the tendency of the wall fabric's pattern to make the room appear smaller.



REFERENCE DATA

OWNER & OPERATOR: Augustin Batista.
ARCHITECT: Arellano y Batista.
SEATING CAPACITY: 1,890.

Carpets: Alexander Smith & Sons.
Chairs: American Seating Co.
Generators: Hertner Electric Co.
Lenses: Kollmorgen Optical Corp.
Projection Lamps: J. E. McAuley Mfg. Co., Peerless Hy-Candescent.
Projection Machines: International Projector Corp., Simplex X-L.
Screen: Walker-American Corp.
Sound: International Projector Corp.
Supply Dealer: National Supply S. A.

TEATRO PAYRET •

Havana, Cuba

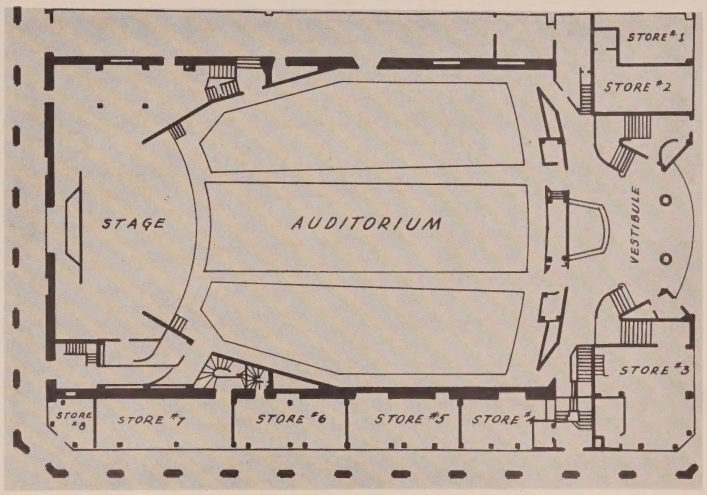
Situated in Havana's "Times Square," the downtown capitol area, the Payret is identified as a theatre only by its simple marquee; the facade of the large concrete building conforms to the Continental architecture of adjacent buildings.

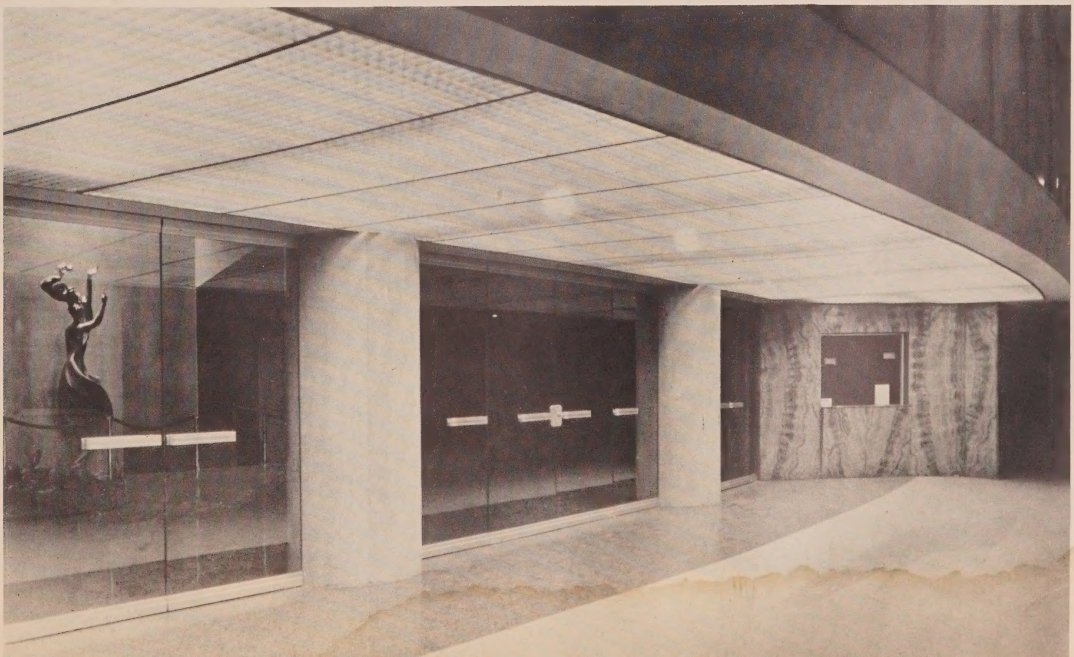
A bronze statue symbolizing "Illusion" is attached to the marble wall facing a main dining room and snack bar. Walls of the lobby are imported Italian marble.

Side walls of the auditorium have been decorated with sculptures of the nine muses. The ceiling is made of steel with a Bunite coating, and has 12 unique half-cones, each containing outlets for air conditioning and spotlights.

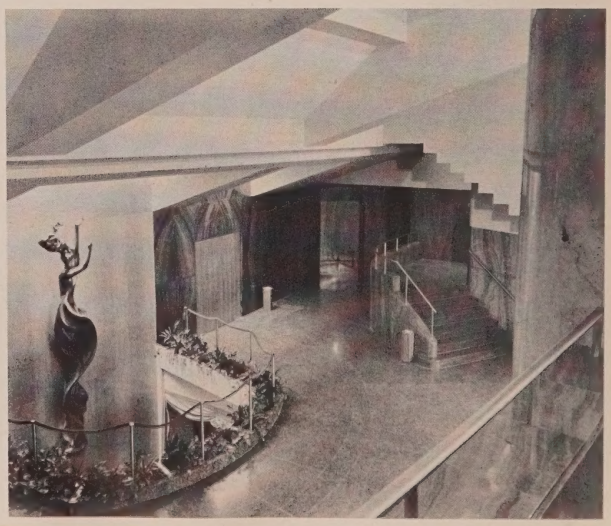
The stage has a remote control panel and two lifts; a small one in front and one in the rear with an area of 330 square feet.

Owner Augustin Batista's purpose was to build the finest theatre possible, and expense was no object.

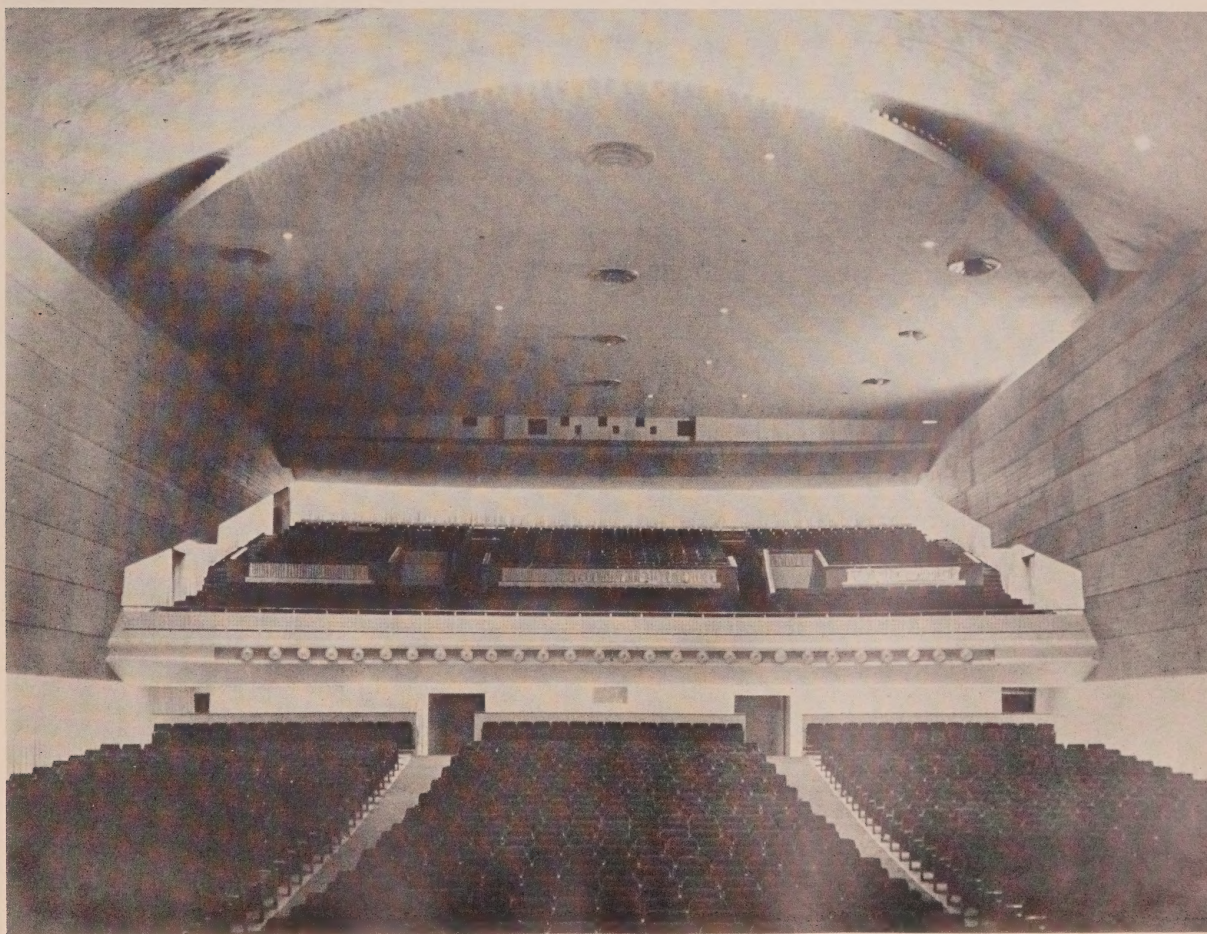




SCULPTURES of the nine muses, each identified by name with bronze lettering, grace the front side walls of the auditorium. The cones in the ceiling, above, contain outlets for air conditioning as well as spotlights for the stage. Main lobby, below, has two modernistic stairways leading to balcony.



MONUMENTAL in proportions, lavish in decoration, the Teatro Payret is one of the most outstanding showcases in the Western Hemisphere. Marble, matching-grained paneling, and sumptuous furnishings have been generously utilized to produce an atmosphere of spectacular grandeur.



LYRIC •

Johannesburg, South Africa

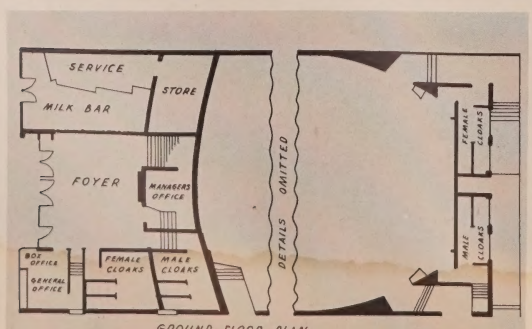
Located in one of the city's best residential sections, the Lyric ranks with the finest theatres in South Africa.

The facade is faced with polished ivory and off-white artificial stone, with the boxoffice trimmed with blue mosaic.

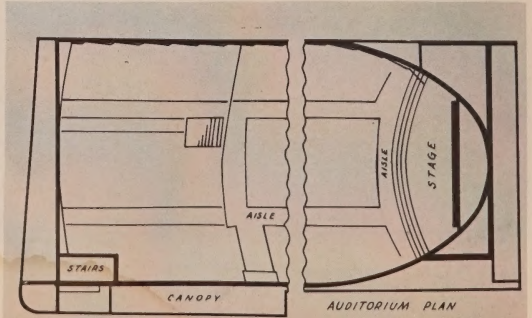
In the foyer, cove lighting and recessed spots provide subdued illumination, and a wall of glass separates the foyer from a milk bar. An opposite wall in the foyer, entirely of mirror, closes off the boxoffice and cloakrooms. An attractive aquarium is a feature of the foyer.

Above a seven-foot dado, the auditorium walls are finished in beige, roughcast cement. Clear-lacquered striated plywood is used up to the dado. The cove at the dado contains concealed lighting which can be dimmed, intermixed, and remotely controlled from the projection booth.

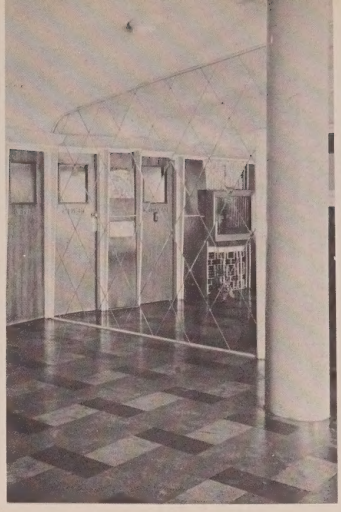
EXTERIOR of the Lyric features a facade of polished ivory and artificial stone. The rear of the building is curved to form a half oval, with the speaker room housed below the apex. Best possible use of limited space is illustrated in the ground floor and auditorium plans below.



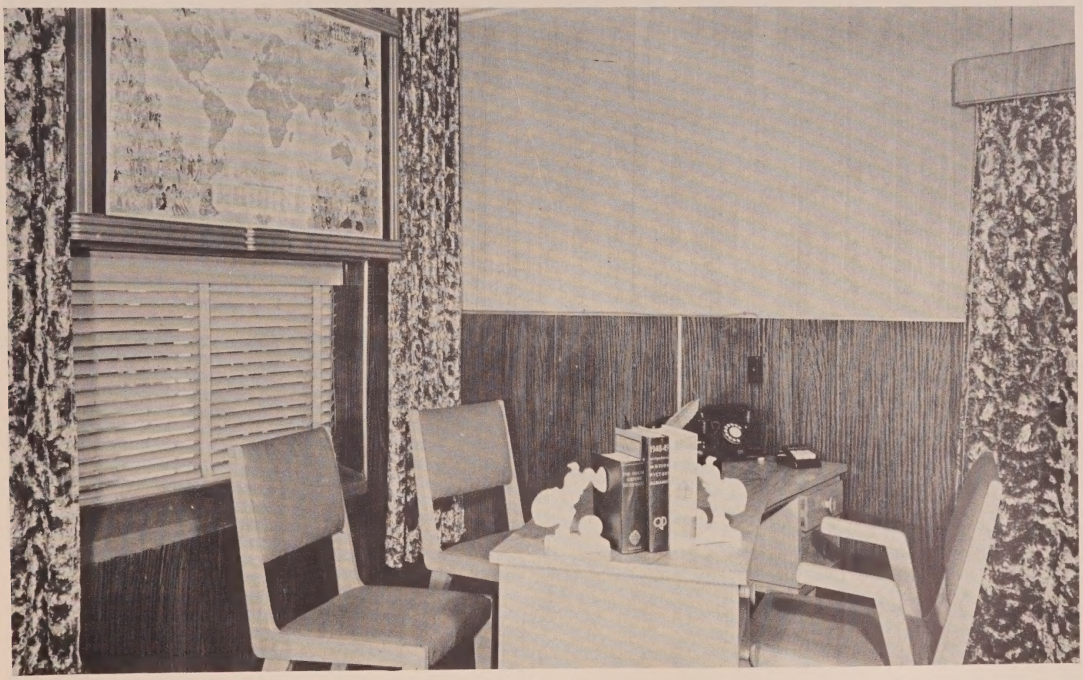
GROUND FLOOR PLAN



AUDITORIUM PLAN



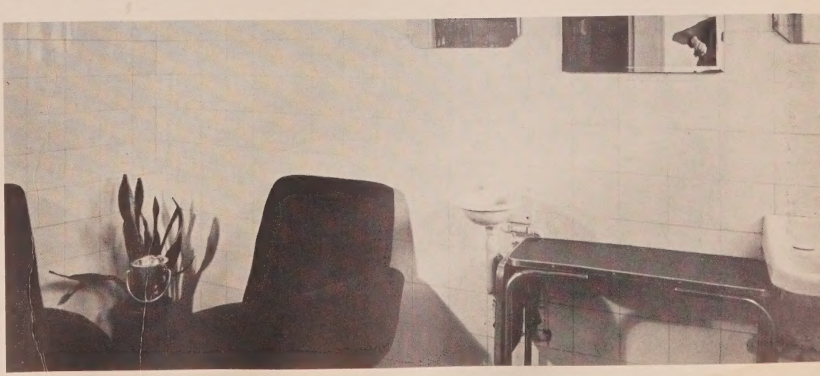
FOYER, RESTROOM, AND MANAGER'S OFFICE are characterized by tastefully conservative decoration and furnishings. A mirrored wall, dividing the foyer from the boxoffice and cloakrooms, makes the foyer seem twice its actual size. The opposite wall is corrugated glass, and closes off a milk bar.



REFERENCE DATA

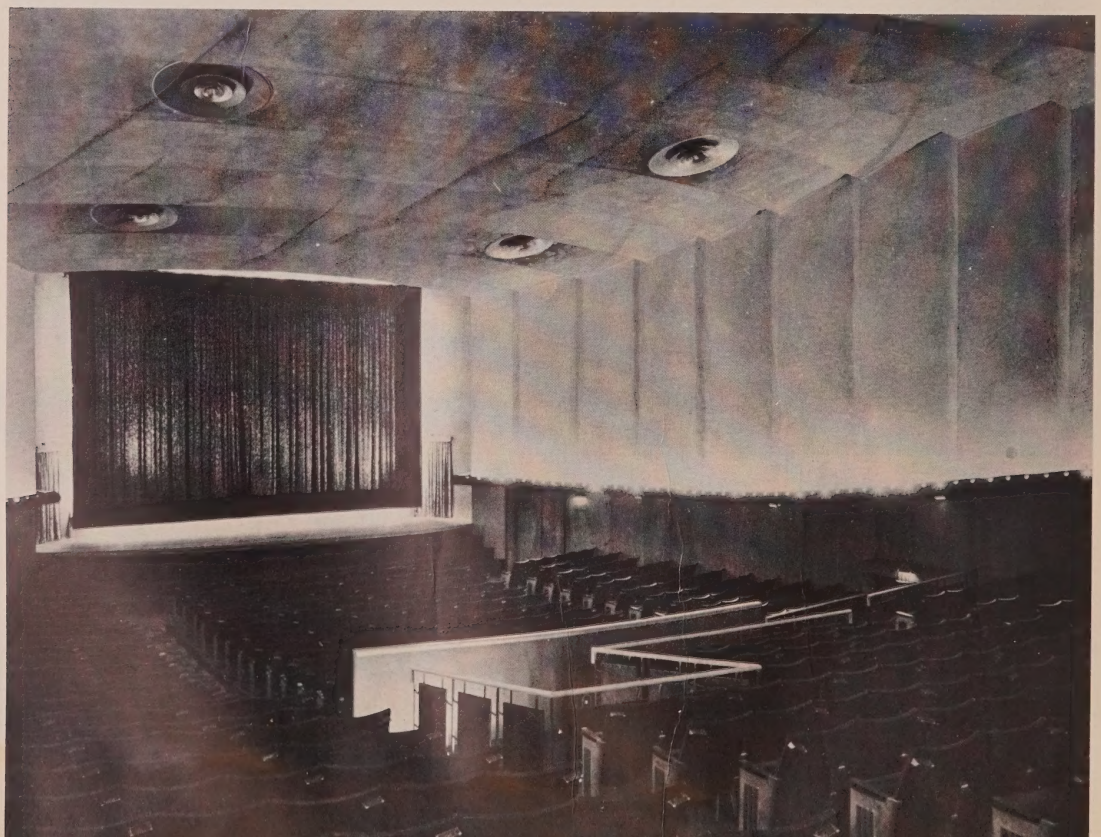
OWNER & OPERATOR: Hassim Bros.
ARCHITECT: E. M. & H. M. Hassim.
SEATING CAPACITY: 650.
COST OF BUILDING: $85,000.
COST OF EQUIPMENT (including air conditioning): $32,500.
SIZE OF LOT: 50′ x 100′.

Projection Lamps: Strong Electric Corp., Mogul.
Projection Machines: Century Projector Corp., CC.
Rectifiers: Strong Electric Corp.
Sound: Western Electric.
Supply Dealer: Western Electric Co. (Near East).



PLANNED TO PROVIDE maximum seating capacity while assuring uniform comfort and good visibility, with a relatively small site imposing size limitations, the auditorum of the Lyric is of the stadium type and seats 650.

The screen frame was designed to appear freely suspended, and is dramatically lighted by colored illumination from the rear. The stepped ceiling is finished in rough-cast Tyrolean cement of light blue.



REFERENCE DATA

OWNER & OPERATOR: Elden D. Pollock.
ARCHITECT: Elden D. Pollock.
CAR CAPACITY: 500.
SIZE OF LOT: 10 acres.

In-Car Speakers: Designed & built by E. D. Pollock.
Lenses: Kollmorgen Optical Corp.
Projection Lamps: Strong Electric Corp.
Projection Machines: International Projector Corp.
Rewinders: GoldE Mfg. Co.
Sign Letters: Colortype Cutouts, 10", 22", by E. D. Pollock.
Sound: RCA.
Supply Dealer: Modern Theatre Supply Co.

SKAGIT DRIVE-IN •

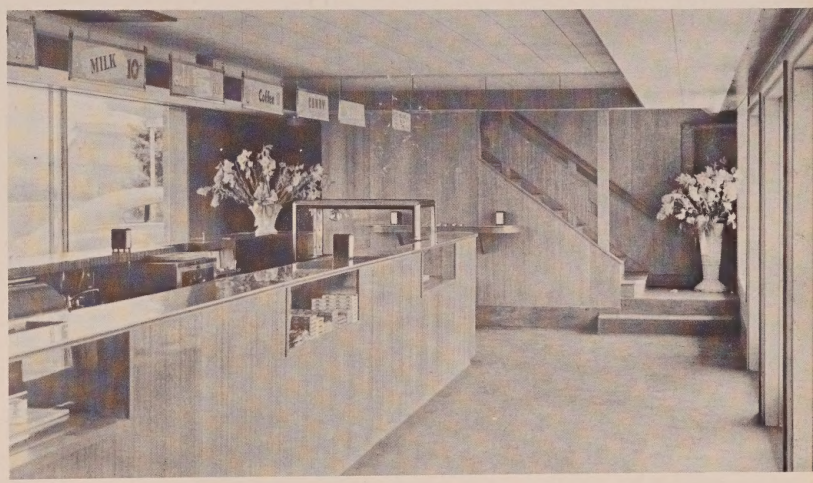
Mt. Vernon, Wash.

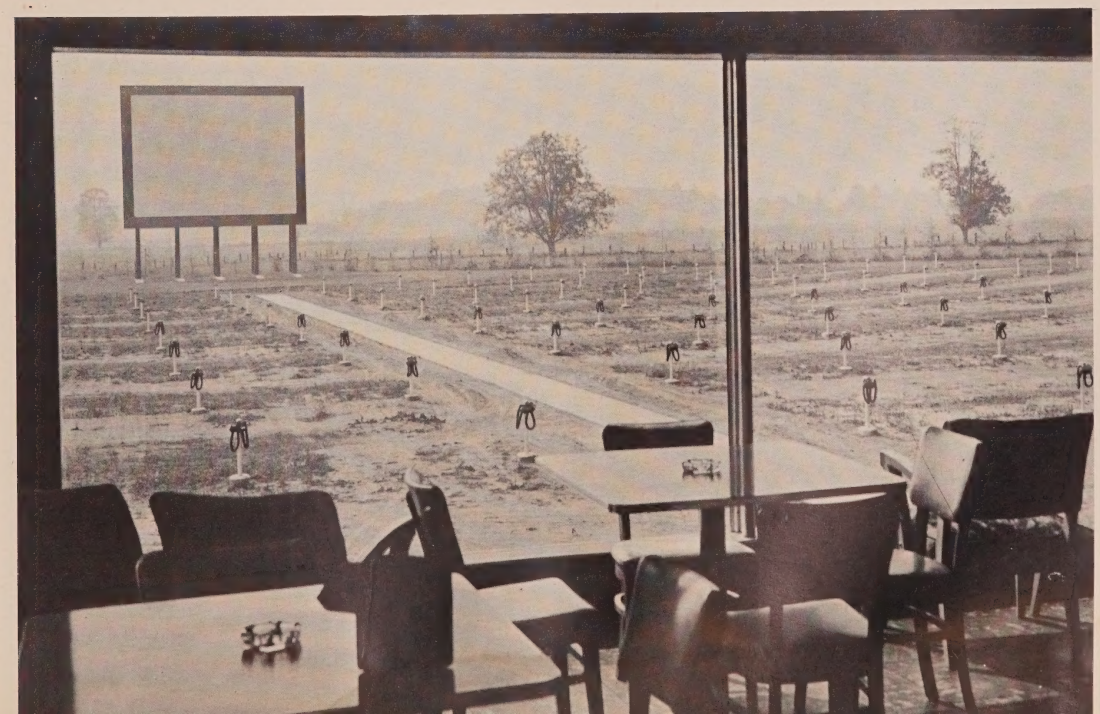
The first open-air theatre to provide its patrons' cars with fresh air from a central heating and ventilating system through a combined speaker and air-flow unit, designed by the owner, the Skagit accommodates about 500 cars.

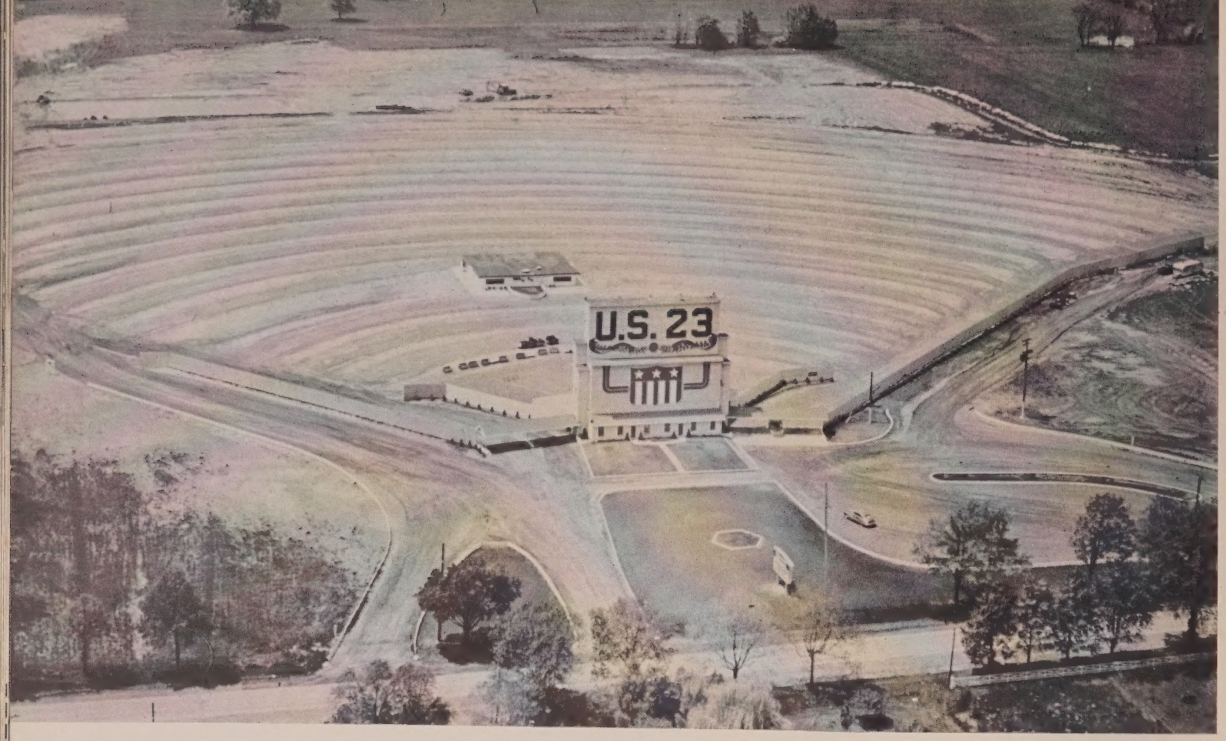
The two-story concession building, housing the snack bar, lounge view room, projection booth, and apartment for its manager, is constructed of Roman tile brick. Snack bar and lounge are finished in mahogany.

A subtle psychological touch is employed in the form of valves which waft persuasive odors of popcorn and hot dogs through the ventilating system into cars, at intermissions and after the show.

A central paved walk extends from the concessions building almost to the screen tower, making it easy for patrons to return to cars after visiting the snack bar or restrooms.







U.S. 23 DRIVE-IN •

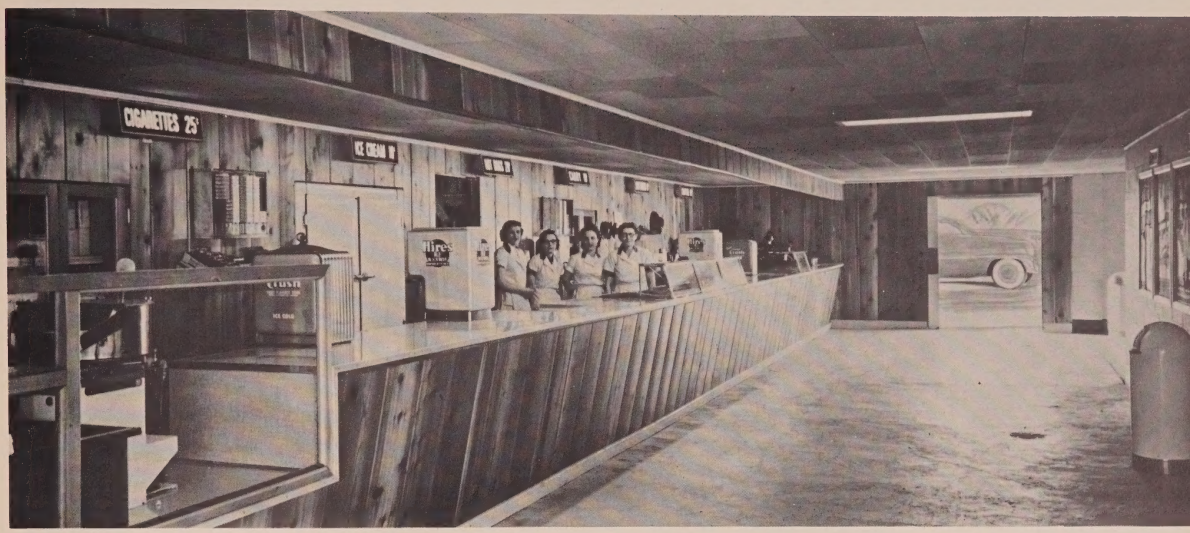
Flint, Mich.

Exceptionally well designed and excellently equipped, the U. S. 23 occupies a 25-acre site on a main highway about two miles from the city line.

Its sturdily constructed screen tower houses a five-room apartment in addition to the manager's office. In front of the tower is a large playground equipped with swings, slides, a merry-go-round, and a small motorboat ride tank.

The refreshment stand and projection booth are housed in one building, and the refreshment section is remarkably inviting with its varnished pine paneling, acoustical board ceiling, and recessed fluorescent illumination.

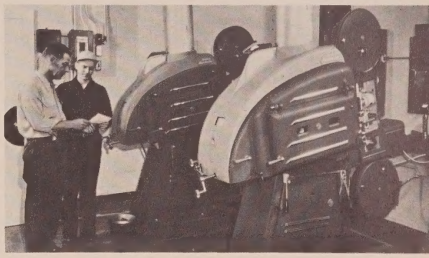
Since the photographs on these pages were taken, considerable landscaping has been done.



REFERENCE DATA

OWNER & OPERATOR: Louis Warrington & Lee Stallard.
DESIGNER & BUILDER: Frank Boomer.
CAR CAPACITY: 1,250.
COST OF BUILDING: $40,000.
COST OF EQUIPMENT: $57,600.
SIZE OF LOT: 25 acres.

Generators: RCA.
In-Car Speakers: RCA.
Lenses: Bausch & Lomb Optical Co.
Projection Lamps: RCA.
Projection Machines: RCA.
Rewinders: GoldE Mfg. Co.
Sign & Marquee: W. Horstman & Co.
Sign Letters: Adler Silhouette Letter Co.
Sound: RCA.
Supply Dealer: Ernie Forbes Theatre Supply.
Ticket Issuing Machine: General Register Corp.



EVERETT MOTOR MOVIE •

Everett, Wash.

The four-lane entrance to the compact Everett Motor Movie features red vitrolite glass boxoffices, on white cement islands, and a large, centrally located glass "corn crib" designed to make a show out of popcorn preparation.

The refreshment building has stained concrete floors, birch and formica counters, mustard bars and bottle warmers, and a bar which is divided into four identical sections to facilitate service.

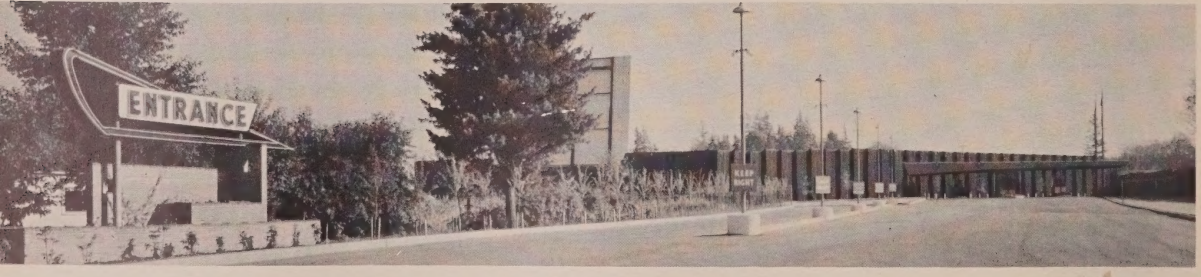
The screen tower was positioned in such a way as to permit the addition of a stage for live shows. The tower has a steel frame and transite and aluminum facing.

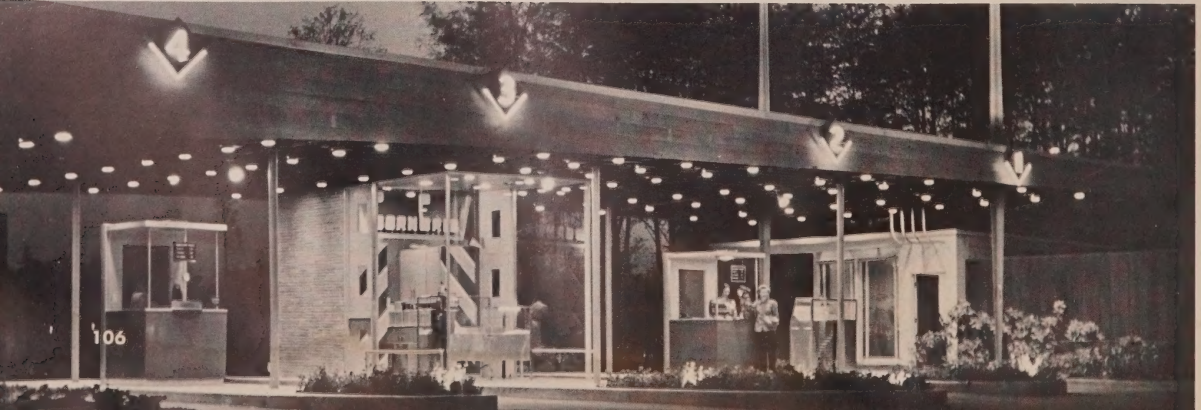
Surrounding the theatre is a fence of rough-hewn cedar boards mounted on steel posts.

REFERENCE DATA

OWNER: Motor Theatre Corp.
OPERATOR: B. F. Shearer Theatres.
ARCHITECT: Carlson-Eley-Grevstad.
CAR CAPACITY: 732.
SIZE OF LOT: 17 acres.

Changeovers: Motiograph, Inc.
Generators: Imperial Electric Co.
In-Car Speakers: Motiograph, Inc.
Lenses: Kollmorgen Optical Corp.
Projection Lamps: C. S. Ashcraft Mfg. Co.
Projection Machines: Motiograph, Inc.
Rewinders: Goldberg Bros.
Sign & Marquee: Electrical Products Consolidated.
Sign Letters: Wagner Sign Service, Inc.
Sound: Motiograph, Inc.
Supply Dealer: B. F. Shearer Co.
Ticket Issuing Machine: General Register Corp.





PRINCIPAL FEATURE of the Everett Motor Movie is its compactly designed refreshment lounge, whose slanting, reflection-free window affords a good view of the screen for patrons taking time out for a snack. The building has forced warm air heating and ventilation. All interior lighting is recessed wherever possible to reduce light "spill" and eliminate reflections. Adjoining toilet rooms have wall-hung fixtures and tile walls and floors.

MEADOW LARK DRIVE-IN

Wichita, Kans.

Slothower Theatres expanded their Meadow Lark Drive-In into a two-in-one theatre. By utilizing the same entrance they built the Meadow Lark Annex immediately adjoining the original drive-in.

Two playgrounds serve both sections, and speakers have been mounted near the playground entrances so that parents may be near their children and still not miss the show.

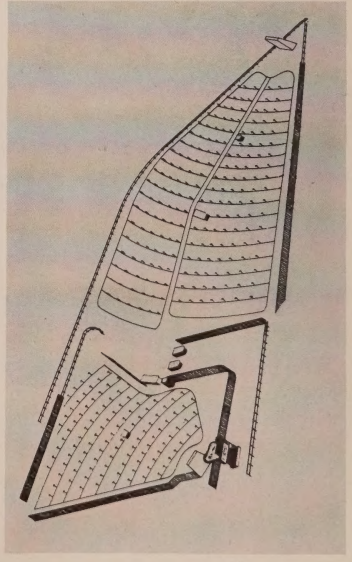
The concession building has floors of ceramic tile and a double counter extending down the center of the 75-foot long structure. The patio also has a ceramic tile floor and enough deck chairs to seat 350 persons.

The large rest rooms are equipped with electric hand dryers, eight toilets each, and are floored with tile.

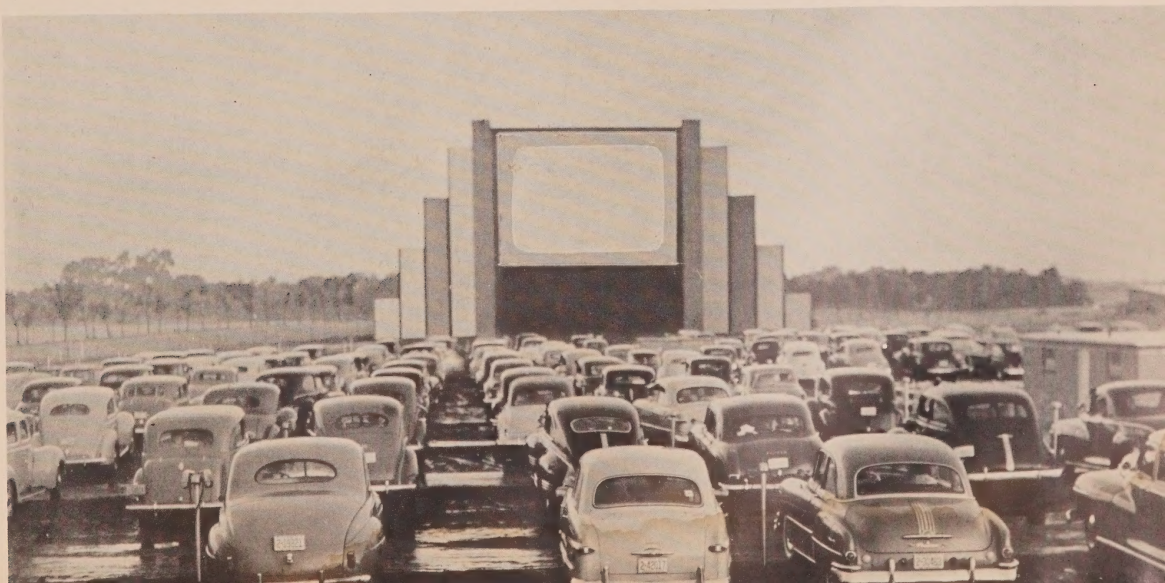
REFERENCE DATA

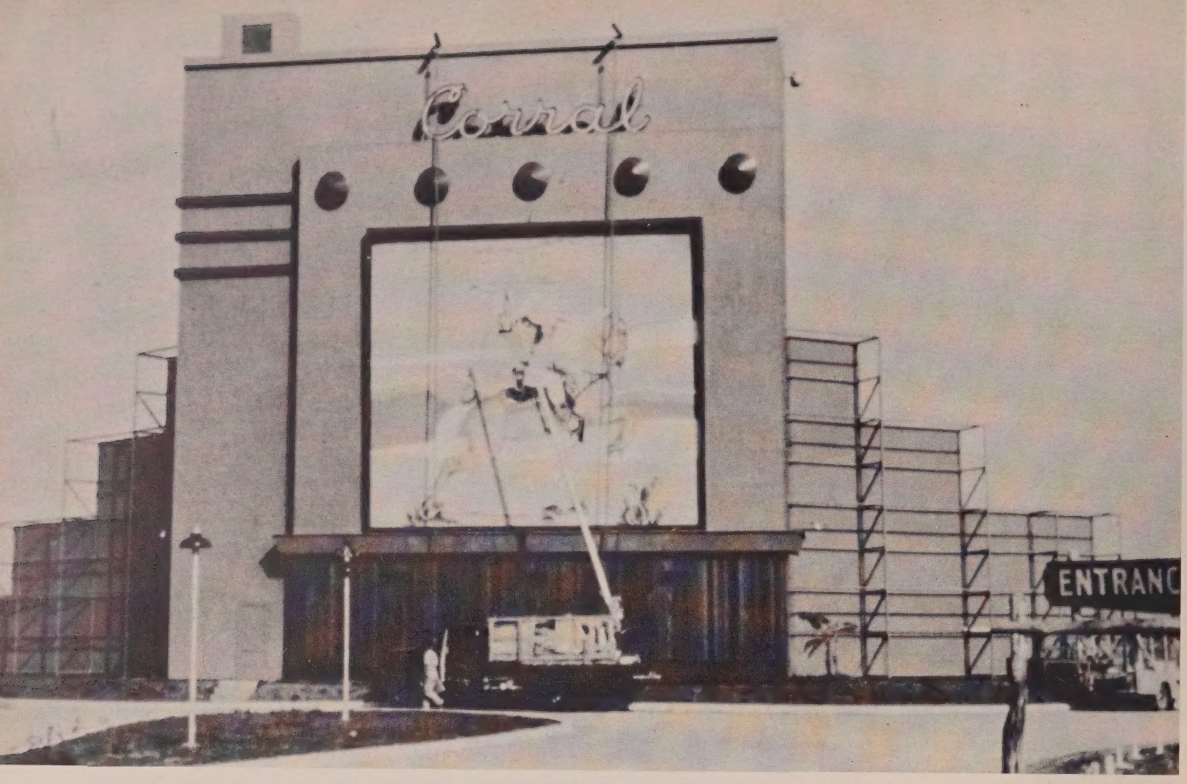
OWNER & OPERATOR: Mr. & Mrs. T. H. Slothower.
ARCHITECT: T. H. Slothower.
CAR CAPACITY: 1,400.
SIZE OF LOT: 20 acres.

Display Frames: Poblocki & Sons.
Film Cabinets: GoldE Mfg. Co.
In-Car Speakers: Ballantyne Co., "Dub'l-Cone".
Playground Equip.: American Playground Device Co.
Projection Lamps: Ballantyne Co.
Projection Machines: Ballantyne Co.
Screen: Ballantyne Co.
Sign & Marquee: Claude Neon Federal.
Sign Letters: Adler Silhouette Letter Co.
Sound: Ballantyne Co.
Supply Dealer: Ballantyne Co.
Ticket Issuing Machine: General Register Corp.
Vending Machines: Manley, Inc.



FEATURES of the Meadow Lark include a cafeteria-type concession building and large, tile-floored patio, playgrounds for nursery-age and school-age children, and large, well-equipped restrooms. The new annex has a capacity of 400 cars, bringing total capacity to 1,400.





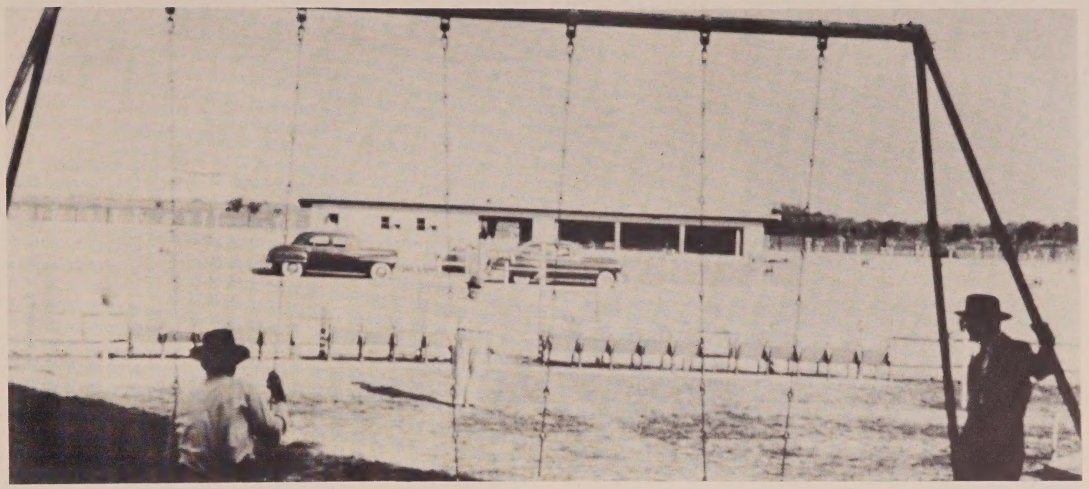
CORRAL DRIVE-IN •

Raymondville, Tex.

Western motif of the Corral includes a 30-foot-high cowboy mural on the back of the screen tower, which can be seen five miles away; a chuck wagon style snack bar, and a kiddies' "Colt Corral" fenced off by cedar posts and decorated with rustic wagon wheels.

Distance from the viewing ramp to the screen is 400 feet.

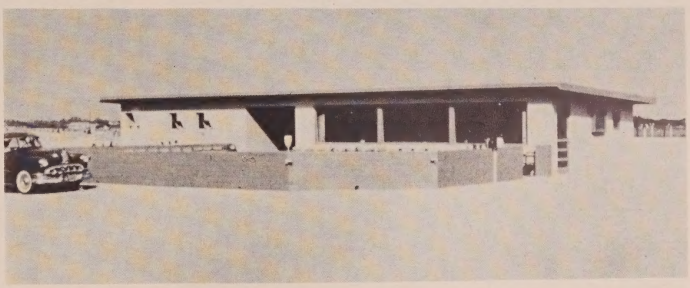
Ramps and driveways are all hard surfaced, and extra space has been provided in each parking area. There is a patio in front of the snack bar.



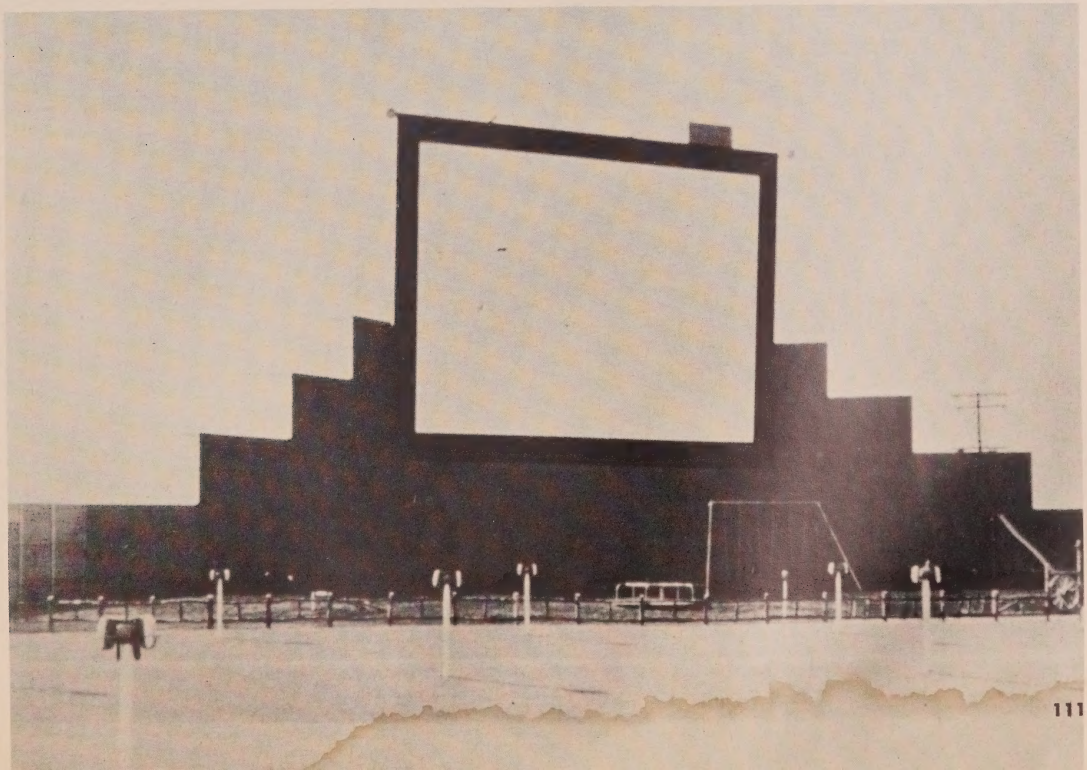
REFERENCE DATA

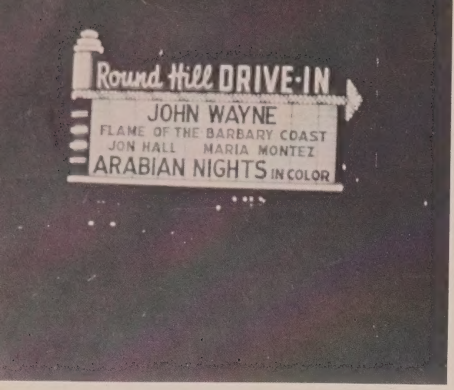
OWNER & OPERATOR: R. N. Smith.
ARCHITECT: Jack Corgan.
CAR CAPACITY: 500.
COST OF BUILDING: $90,000.

Generators: RCA.
Projection Lamps: RCA.
Projection Machines: RCA.
Sound: RCA.
Supply Dealer: Southwestern Theatre Equip. Co.



PLAYGROUNDS at the Corral Drive-In are spacious and include various types of equipment.





ROUND HILL DRIVE-IN •

Springfield, Mass.

Accommodating 800 cars and 300 walk-ins, the Round Hill Drive-In has a cafeteria-type concession building, a small but well equipped play area for children, and a 75 by 78-foot screen. Space has been provided for a stage to be erected in front of the screen.

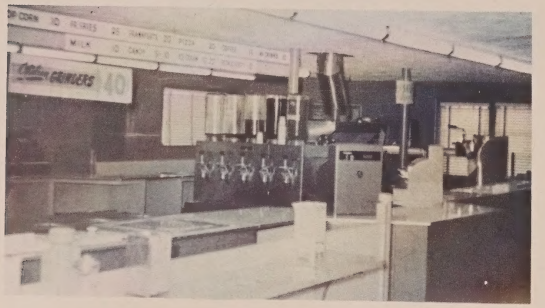
The concession building has floors of concrete painted Nile green, walls of gray trimmed in pink, Formica counters, and fluorescent lighting throughout.

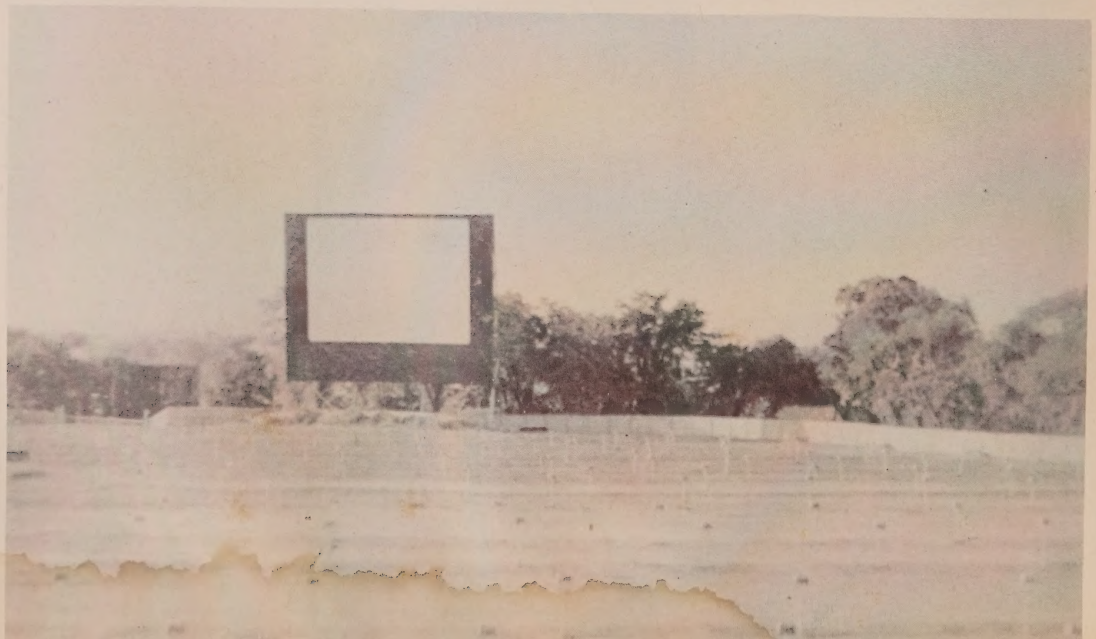
REFERENCE DATA

OWNER & OPERATOR: Joseph Levine.
CAR CAPACITY: 800, plus 300 seats.

In-Car Speakers: RCA.
Projection Lamps: RCA.
Projection Machines: RCA.
Rectifiers: C. S. Ashcraft Mfg. Co.
Sign Letters: Wagner Sign Service, Inc., 8" & 16".
Sound: RCA.
Supply Dealer: Capitol Theatre Supply.

MODESTLY SCALED, but efficiently planned and embodying the most important elements of any outdoor theatre in a compact layout, the Round Hill Drive-In was designed by William H. Black, who has planned many theatres in the area. A sizable hill had to be removed from the site.





The New Palads in Aarhus, Denmark

Stringent Government Controls Are No Obstacles to The Luxury and Comfort of This Neighborhood Theatre

By Holger Pind
Architect, Copenhagen, Denmark

To operate a theatre in Denmark, an exhibitor must first obtain from the government a license which allows him to run one theatre at a given location. Since an individual can operate only one theatre, no circuits can be established in the country. And since the license is for a theatre on a particular, limited site, physical expansion is not permissible without another license.

With the state regulating the number of licenses that may be issued, licenses are restricted to such an extent that a scarcity of theatres exists in Denmark, and attendance per theatre per show is accordingly much higher than in most other countries. 90 per cent occupancy is not unusual.

Admission prices are also set by the government, and range from 50 cents to one dollar. As all theatres must cater to a wide variety of public tastes, programs are highly diversified, and no one particular type of film can be shown as a regular policy. The art house, the foreign cinema, and the general audience type theatre must be combined into one with a balanced representation of films from each classification. In general, however, Danish pictures and American "A" pictures are the best box-office draws, with foreign films of artistic merit occasionally being well received.

As government regulation has sharply limited the scope of exhibition, it has reducted theatre operation to a comparatively simple enterprise. Danish theatremen, while unable to branch out into circuit operations or even own another theatre, are not troubled by such matters as competitive bidding, admission price wars, and independent-vs.-circuit rivalry.

Government regulation has never seriously encroached upon the freedom of American theatre operation. The Federal admissions tax, temporary restrictions on theatre construction during periods of national emergency, and local building codes represent practically all of the government controls which affect theatres in this country, and while these may be a source of annoyance to exhibitors, they present a relatively minute limitation on the freedom of operation.

In many countries, however, government control manifests itself in many phases of theatre operation, a notable example being Denmark, where an extensive socialization of the country's overall economy has produced some interesting, if not enviable, developments in the field of exhibition. While the close control of the Danish government has had, from an American viewpoint, some adverse effects, it has also been advantageous in several ways.

In spite of state controls, or possibly because of them, Danish theatres rank with the best in functional excellence. Illustrative of the generally high standards which prevail in the country is Palads Teatret (Palace Theatre), opened by Oluf Nielsen in Aarhus, Denmark's second largest city, with a population of 150,000, and considered to be one of the nation's topflight showplaces.

The Palads

The Palads, seating 800, is located in a neighborhood shopping district of approximately 25,000. On the ground floor of the same building which houses the theatre is the branch office of the local bank; the public library occupies the first and second floors; business offices are on the third; and the fourth, fifth, and sixth floors of the building are given over to apartments.

Because the building lot measures only 100 feet by 200 feet, with no additional space obtainable, the Palads was designed in such a way that the foyer is located below a stadium type balcony, and patrons enter the auditorium by way of a broad staircase leading from the foyer up to the auditorium. Such a plan permits a much larger and more impressive lounge area and allows more space for service rooms.

Facade

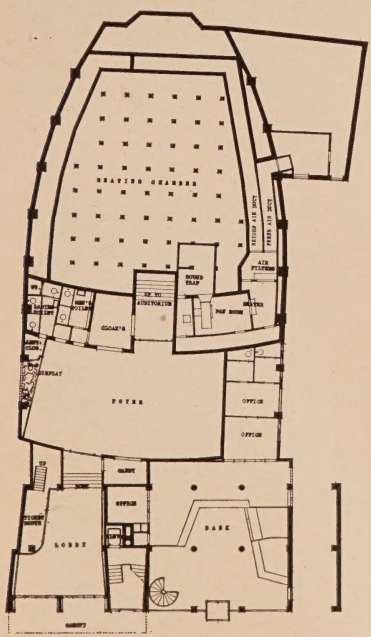
The front of the theatre is faced with dark, polished marble which offers pleasing contrast to a light-colored concrete canopy over the entrance, and the blue neon sign on the canopy. Below the canopy is space for painted attraction signs, indirectly lighted, which are used in place of changeable marquee letters.

On both sides of the entrance are four display frames. Glass entrance doors are mounted in teak frames.

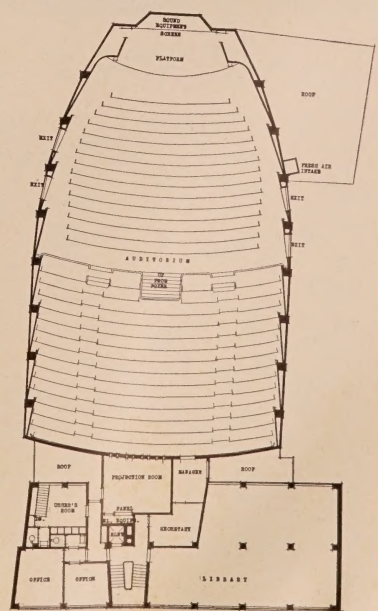
Outer Lobby

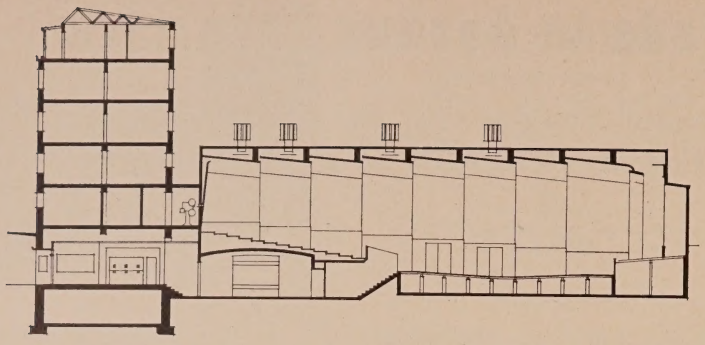
The floor of the outer lobby is in black-beige Italian marble mosaic terrazzo, with the walls faced with beige polished marble. Glass covered display frames mounted into the walls are indirectly lighted from the inside. Bright, even lighting is achieved through the use of fluorescent lamps concealed above a false ceiling of wooden gridwork. The actual ceiling above this is acoustically

FIRST LEVEL compactly features the dropped foyer and patron service rooms under the stadium.

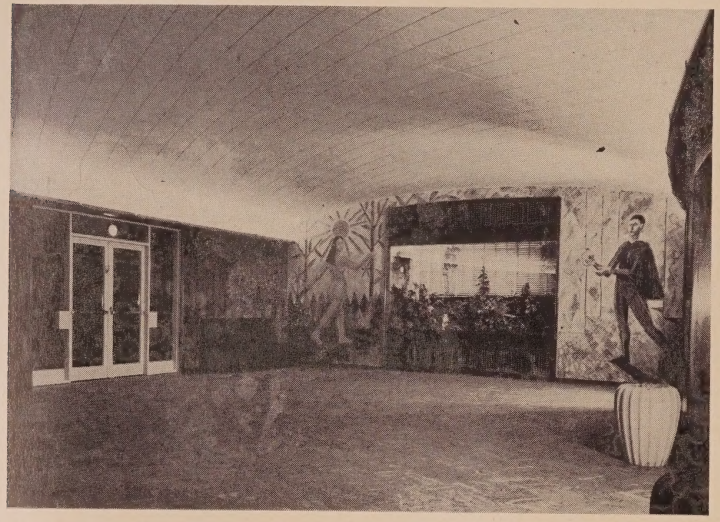


SECOND LEVEL varies from a half to a complete story above the street and is the theatre itself.

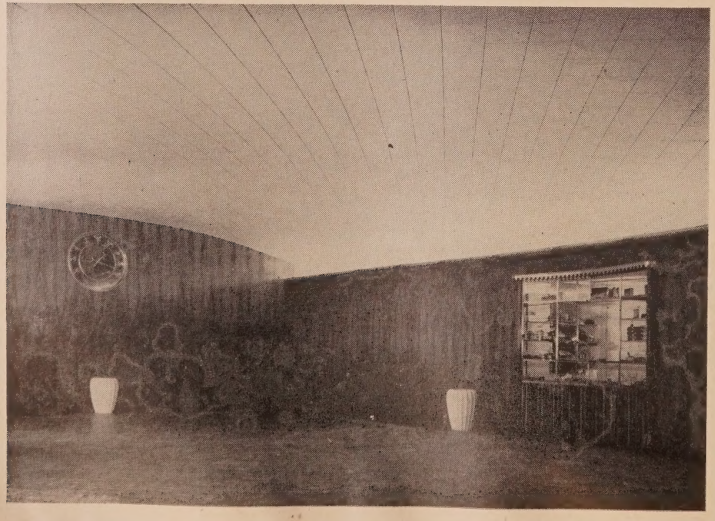




SECTIONAL DRAWING shows the virtual elimination of waste space of any nature in the structural plan. Except under the heavy front section, excavation is held to a minimum, yet all areas are generous.



THE LARGE FOYER features on one wall a live floral set, back of glass, and flanked by two gigantic oil murals depicting Hamlet as representative of drama and a Jungle Girl to symbolize lighter entertainment. On the opposite side a neatly trimmed, sign-less confection stand is countersunk into the natural walnut wood veneer surface. Restful built-in benches and the zodiac clock complete the effect.



treated. The boxoffice, extending out from the left wall of the outer lobby, features a handsome panel of teakwood below three service windows.

Foyer

As one enters the foyer through the doors of the outer lobby, an attractive built-in candy stand is to the right and a large flower display window is to the left, each highlighted by the characteristic teakwood trimming. Flanking the flower display window are two oil murals, one of Hamlet, signifying drama, and one of a "jungle girl," to symbolize light entertainment. The walls are of natural walnut of beautifully matched grain. The floor is of light grayish-blue rubber tile, and the ceiling is surfaced with ivory colored acoustical tile. On the wall opposite to the flower display window and murals is an artistically designed clock in etched glass, with signs of the Zodiac for the 12 months substituting for numerals. Commodious modern sofas of navy blue contribute much to the simple beauty of the room. Perforated metal aprons conceal the fluorescent fixtures mounted along the walls, just under the ceiling, and provide dramatic indirect lighting.

Auditorium

Designed in accordance with the best acoustical principles, the auditorium has concrete outer walls and ceiling, with the inside of the concrete structure covered by a framework of acoustical materials set in staggered and tilted sections to avoid parallel surfaces. In order to obtain an evenly distributed damping, the acoustical materials for attenuation of the middle and higher frequencies have been distributed along the rear wall and on the forward surfaces of the staggered wall sections. The natural wood panels on the lower part of the side walls are especially constructed for the attenuation of the low frequencies. In this manner, an evenly distributed damping of the whole sound frequency spectrum has been attained for the auditorium.

A distinctive feature of the stadium type balcony is the row of love seats, partially enclosed in pairs by the balcony rail in front and by a low partition in back, and comprising a novel kind of mezzanine. Such an arrangement, just one row and in front of the regular balcony seats, is ideal for small theatre parties or for groups of two couples attending the theatre together.

Rust-colored carpets cover the floors, blending perfectly with the heavy velour chair covering of Venetian red, and with the pastel blue stage curtain. Paneling throughout the auditorium is the same finely grained natural walnut used in the foyer. The proscenium arch is dramatically set off by a halo of indirect light. Along the side and back walls are mounted ingeniously designed modern lighting fixtures of natural brass and champagne-tinted glass which resemble graceful, long-stemmed flowers.

The air conditioning system renews the air in the auditorium from six to seven times an hour.

The auditorium is 109 feet long, from 41 to 62 feet wide, and from 18 to 26

feet high. The size of the image projected on the screen is 22 feet by 16 and a half feet.

Projection Booth

The booth is equipped with Westar projection machines by Western Electric Company, a Westrex Master sound system, and Peerless Magnarc lamps. Concealed wiring is used throughout. The auditorium lighting can be pre-set in the booth at any intensity by means of meters showing voltage and amperes. A separate slide projector is installed for the showing of advertising slides during intermissions. Double amplifiers are provided, each giving 20 watts of undistorted power. Zipper changeovers are installed on both projection machines. Arc lamps are fed with 58 amps from selenium rectifiers. Fluorescent lamps provide good illumination in the booth.

REFERENCE DATA

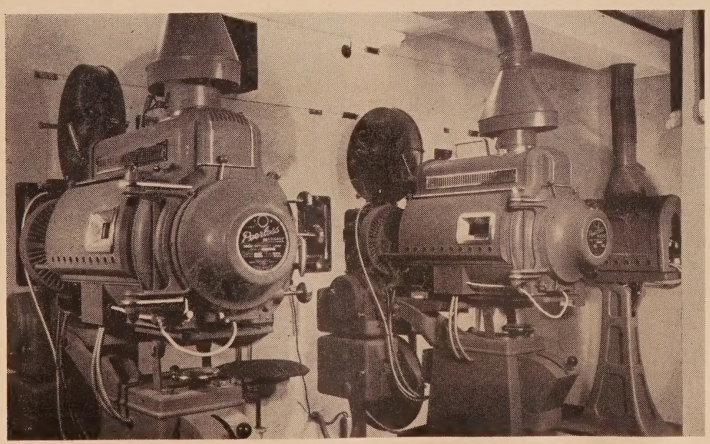
OWNER & OPERATOR: Oluf Nielsen.
ARCHITECT: Holger Pind, Copenhagen.
CONTRACTOR: A/S Wright, Thomsen & Kier.
SEATING CAPACITY: 800.
SIZE OF LOT: 100′ x 200′.
Air Conditioning: Glent & Co.
Carpets: Magasin du Nord.
Chairs: Odense Stolefabrik.
Decorator: Chr. Jorgensen & Son, Copenhagen.
Lenses: Taylor & Hobson, London, F/2.9
Lighting Fixtures: LYFA, Copenhagen.
Projection Lamps: Peerless Magnarc, J. Franck Brockliss, Ltd., London.
Projection Machines: Westar, Western Electric Co., Ltd., London.
Rectifiers: C-O Hanssing, Copenhagen.
Rewinders: Danish Cinematographic Mfg. Co.
Screen: Andrew Smith Harkness, Ltd., London.
Sign: Nordisk Neon, Copenhagen.
Sound: Western Electric.
Supply Dealer: Westrex Company, Copenhagen.
Ticket Issuing System: Koh-i-Noor, Copenhagen.

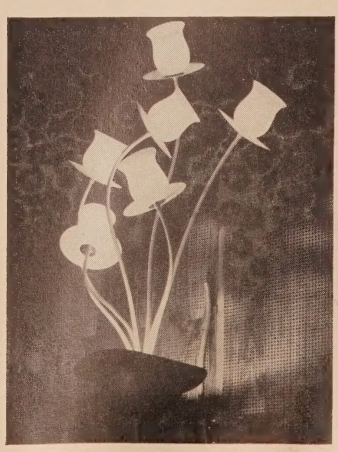
Summary

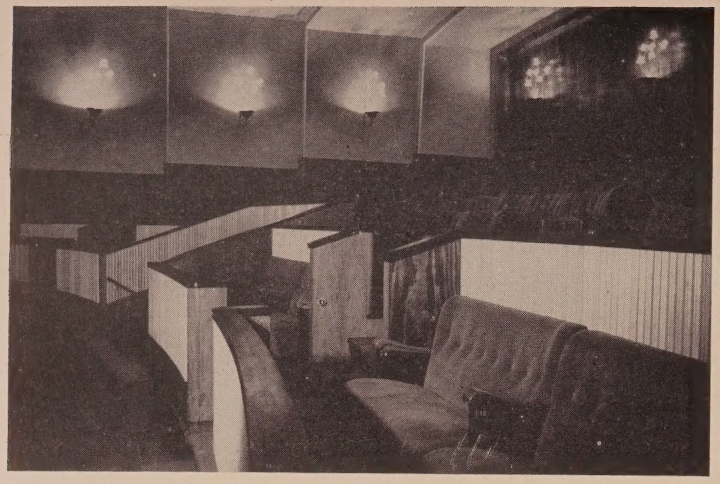
Embodying the best in scientific planning and functional design, the Palads Teatret is a model of medium-sized theatre construction. From the facade to the stage, the decorative elements have been integrated along simple lines with the working components into a tasteful, satisfying whole. Built at a cost of $500,000, with equipment valued at $70,000, it is a luxurious showplace by any standard, and reflects the highly intensive development of individual theatres which has come about in Denmark.

In a country which is notable for its natural beauty, prosperity, and high degree of social progress, this luxury is altogether appropriate.

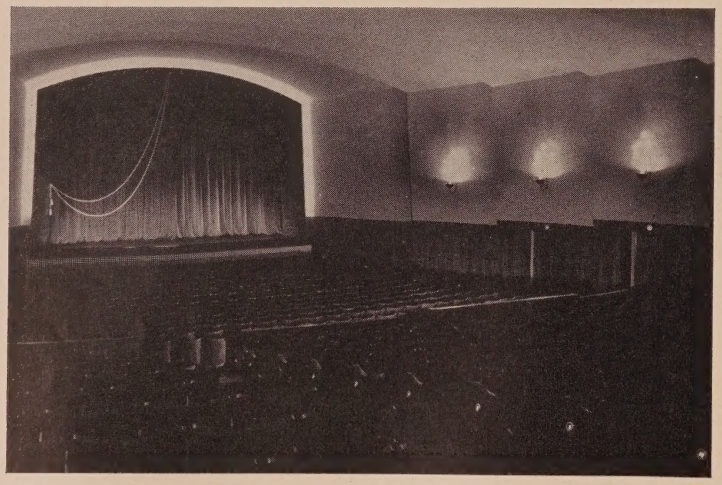
MODERN EQUIPMENT (see data above) features the appointments. Note the unusual wall fixtures.







A WARMLY MODERN AUDITORIUM results from the use of blending plain colors of carpeting, upholstery and drapery fabrics, against rich natural wood grains and accented by the airy light fixture design. Modern acoustics are obtained through staggered and tilted wall sections. Note the love seat section.



ADDED REVENUE and efficient space use results from the offices and apartments over the lobby. Impressive height and importance is also gained.

About the Author

Holger Pind, the architect who designed the Palads Teatret, is the foremost authority on theatre design in Scandinavia, and some 68 technically and artistically excellent theatres have come off his drawing board. The 50th opened recently and 18 are currently under construction. Some of the most outstanding are: Casino Teatret, Soborg Teatret, and Hvidovre Kino, Copenhagen; Scala Bio, and Kino, Nykobing Falster; Palads Teatret, Frederikshavn; Kino Teatret, Skanderborg; Kino Palæet, Horsens; Kino, Nyborg, and Skovshoved Teater, Skovshoved. Also a recognized authority on acoustics, Mr. Pind has contributed articles to several international technical publications on the subject.

THE ZODIAC CLOCK lends decorative interest to the foyer in addition to being a patron service.

Low Overhead 'Run' Theatres in Traffic Areas

Two Small Houses Adopt a Long First Run Policy, And Give Birth to a Novel Concept in Exhibition

BRIEF: ***The experience of two theatres has shown that a policy of long engagements of first run pictures of high quality can pay off handsomely. Success of the policy depends on the strength of the picture . . . low seating capacity and consequent low overhead . . . and location in a center of heavy traffic. The plan . . . carried out on a nation-wide basis . . . in large cities . . . would benefit the industry as a whole. While many small theatres could easily adopt the long first run policy . . . the Trans-Lux type of operation lends itself ideally to the plan . . . which may prove to be an important factor in the future prosperity of the industry.***

A New Concept

When the Trans-Lux theatres in Washington, D. C., and Philadelphia recently changed their policies from "art" features to extended engagements of first run domestic attractions of exceptional merit — with spectacularly successful results—a new concept in exhibition was born.

Should this conversion in policy similarly become standard at other small-capacity theatres now operating as newsreel or art houses in the heavy traffic areas of busy metropolitan centers, a whole new breed of hybrids, which might be called "run houses," will have evolved. Judging from the success of the Trans-Lux experiment, such a hybrid, combining the most potent features of the first run theatre and the art house, while avoiding many of the disadvantages of both, would constitute a forceful boost to the industry in several ways.

Advantages

First, the owners of a run house would be assured of profitable operation. With a seating capacity ranging only from 500 to 600, operating expenses are sharply reduced with the lower space requirements — meaning lower property overhead—and the lower weekly payroll of the small staff required to operate such a theatre. The current attraction would always attract a large audience because the "go see" urge of thousands of patrons would not be satisfied too quickly. What is lost in seating capacity would be more than compensated for by the sustained engagement. The problem of booking in a picture of sufficient merit to hold its own over a period of weeks should not be too difficult. The industry's severest critics will readily admit that there are at least six pictures of exceptional merit produced every year. Assuming that this is the case, these six films could well comprise the run house's program for the entire year, with each run averaging a little less than nine weeks in duration.

The Philadelphia Experiment

Breakdowns of the Philadelphia Trans-Lux's grosses for the first 16 weeks of a 21-week engagement of "Detective Story" (grosses for the last five weeks were not available at this writing), and of the Washington Trans-Lux's grosses for a 17-week run of "A Place in the Sun," present a rather amazing example of how limited seating capacities may be compensated for by sustained engagements of strong attractions.

Here is the breakdown of the Philadelphia Trans-Lux's grosses for "Detective Story":

1st	week—$12,100	9th	week—$8,800
2nd	week—$10,800	10th	week—$8,800
3rd	week—$ 9,000	11th	week—$8,900
4th	week—$ 8,400	12th	week—$8,900
5th	week—$ 5,900	13th	week—$7,900
6th	week—$ 7,100	14th	week—$6,700
7th	week—$10,000	15th	week—$7,000
8th	week—$ 8,600	16th	week—$5,800

Total: $134,700

Advertising expenses during these 16 weeks were as follows:

Preopening & 1st	week—$6,000	8th	week—$1,000
2nd	week—$1,400	9th	week—$1,000
3rd	week—$ 900	10th	week—$1,000
4th	week—$ 900	11th	week—$1,000
5th	week—$1,000	12th	week—$1,000
6th	week—$ 900	13th	week—$1,000
7th	week—$1,000	14th	week—$ 750
		15th	week—$ 750
		16th	week—$ 750

Total: $20,350

It will be noted that from the eighth week through the 12th week the grosses remained at a fairly constant level. The Philadelphia Trans-Lux seats 493, and with a total gross of $134,700 for the 16 weeks the gross income per seat amounted to $273.33, or $17.08 per week. This figure becomes quite impressive when one considers that this is comparable to a weekly gross of $101,608.92 at New York's 5949-seat Radio City Music Hall, and in the 16 weeks of the engagement the Philadelphia theatre paid out considerably less in overhead expenses than it costs to maintain the Music Hall, with its stage show, for one week.

The opening week of "Detective Story" brought in an income of $24.54 per seat, which on a seat-by-seat basis is proportionate to a weekly gross of $145,988.46 at the Radio City Music Hall. When one considers that the opening week of the all-time record breaker at Radio City Music Hall ("The Great Caruso") drew $155,000, this figure becomes even more significant.

The Washington Experiment

In Washington, the other Trans-Lux chalked up returns for "A Place in the Sun" that are almost equally impressive. Here is the breakdown of grosses for the full 17-week engagement:

1st	week—$13,000	10th	week—$2,700
2nd	week—$11,400	11th	week—$3,000
3rd	week—$ 9,500	12th	week—$5,700
4th	week—$ 8,000	13th	week—$5,400
5th	week—$ 7,000	14th	week—$4,500
6th	week—$ 5,000	15th	week—$4,200
7th	week—$ 6,000	16th	week—$3,400
8th	week—$ 4,300	17th	week—$3,700
9th	week—$ 4,300		

Total: $101,100

Advertising expenses during the engagement were as follows:

Pre-opening & 1st	week—$5,000	10th	week—$500
2nd	week—$1,500	11th	week—$500
3rd	week—$1,000	12th	week—$750
4th	week—$1,000	13th	week—$750
5th	week—$1,000	14th	week—$600
6th	week—$ 750	15th	week—$600
7th	week—$ 750	16th	week—$400
8th	week—$ 600	17th	week—$350

Total: $16,650

With a seating capacity of 598, the Washington Trans-Lux grossed $169.06 per seat for the 17-week period, or about $10 a week per seat. This is proportionate to a weekly gross of $59,490 at the Music Hall. Again, operating expenses for the entire run were considerably less than the cost of operating the 5949-seat Radio City Music Hall for one week. The opening week of "A Place in the Sun" resulted in a gross of $21.74 for each of the Washington Trans-Lux's 598 seats, comparable to week's gross of $129,331.26 at the Music Hall. It should be noted that the 10th and 11th weeks listed in the above breakdown were the two weeks before Christmas, and while boxoffice returns dropped from $4,300 in the ninth week to $2,700 in the 10th week, when a large percentage of Washington's highly transient population left town to go home for the holiday, grosses climbed right back and were hitting the $5,700 mark by the 12th week.

On a per seat basis, the advertising expenditures required to maintain the public's interest in the film during its extended engagement would probably be greater at a run house than at a conventional large first run theatre. The $20,350 expended by the Philadelphia Trans-Lux for advertising the first 16 weeks of "Detective Story" represented 15.1 of the total gross. In Washington, $16,650, or 16.5 percent of the gross was paid for advertising during the entire 17-week run of "A Place in the Sun."

Prestige Pays Off

The prestige that a picture will have attained by virtue of a long run at a theatre which is known for its policy of playing only the best films will be of immeasurable value to other exhibitors who book that attraction into their subsequent run theatres. The prolonged advertising campaign during the run house engagement cannot fail to achieve wide penetration in the area. By the time the picture plays the sub runs, the patronage of those theatres will have been made fully aware that the show is something special that they can't afford to miss. The effect of a run house attraction moving into the sub run houses would probably be much the same as a road show being shown at popular prices, even though there may not be much of a difference in admission prices at the two situations. The aura of roadshow prestige would be there, nonetheless. Of course, long engagements at a run house would hold up sub runs for a longer than normal period, but the enhanced value of the film when it finally reaches the second and third run theatres would more than compensate for the delay.

Distributors Would Gain

Distributors also would benefit considerably by run house engagements of their product. Most large houses operating on a conventional first run policy cannot afford to pay over a long period the high rental percentage that a top quality attraction commands. Overhead costs and the principle of diminishing returns soon gobble up the profits. But a run house, with its considerably smaller seating capacity, small staff, lower property rent, and consequently, its lower total overhead costs, can afford to pay a higher percentage as film rental for an extended first-run engagement. Moreover, while the distributor is sharing in hefty grosses over a long period, he is also acquiring prestige for his product through the advertising campaign; through the marquee copy, which is seen by thousands of people every day for many weeks, and by the fact that his film is playing at a theatre which caters to discriminating tastes in film entertainment.

Skid Warning

Pictures selected for presentation at run houses must be truly top quality films of exceptional merit or at least impressive enough to warrant a long engagement and to hold up well enough during an extended run to offset the high cost of a pre-opening advertising campaign. One advantage of this type theatre is that here the bottom does not suddenly drop out of grosses without warning, as it can at large conventional first-runs. Rather, boxoffice returns taper off over a period of weeks, thus permitting experiments with advertising, scheduled performances, student tickets, or special publicity to restore grosses until the next show is booked in.

High Admission Scale

The admission scale at theatres using the long first-run policy should be high, or higher, than that of the large first run house. High admissions can be obtained without sacrificing patron good will at run houses, where the policy lends roadshow prestige, while patrons resent price hikes at regular big first run situations. It has been proved repeatedly that the public really does appreciate quality, and is willing to pay more for it when it is convinced that such quality is actually present. The mere fact that a film has been booked into a run house would indicate to the public that it must be an outstanding attraction.

High Population Concentration

Because quality, rather than instantaneous mass appeal, is the policy, sufficient numbers of especially discriminating movie-goers must be attracted each day, over long periods, to fill the house. It seems obvious, therefore, that the long first run policy could pay off only in large metropolitan shopping and business areas which draw hundreds of thousands of suburbanites and out-of-towners daily, or in heavily visited resort cities. It is believed that one such 500-seat theatre could profitably serve each 1,000,000 of concentrated population.

Size

The size of the theatre will largely be determined by local building codes. For example, in Philadelphia, theatres with 500 seats or more must have side exits, no construction over the auditorium, and other provisions which can not always be possible in a business block. At any rate, the run house should never be larger than 500 to 600 seats, or the additional overhead that is generally required with more seats will cut into the profits too greatly.

Although the current overhead of the Philadelphia Trans-Lux and the Washington Trans-Lux has been rather large because operations are conducted on a deluxe scale, it would be entirely possible to operate such a theatre with two shifts of a house manager, cashier, floor supervisor, and projectionist. With the Trans-Lux design, the interior lighting is bright enough to eliminate the need for aisle ushers, and a turnstile at the boxoffice can be used to replace the doorman.

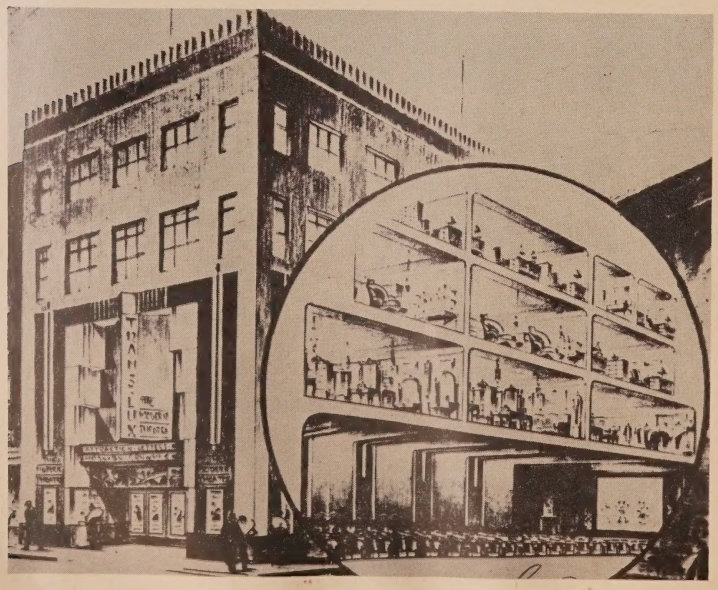
While many small metropolitan theatres would lend themselves well to a run house policy, the Trans-Lux type of operation is ideal.

The Trans-Lux Plan

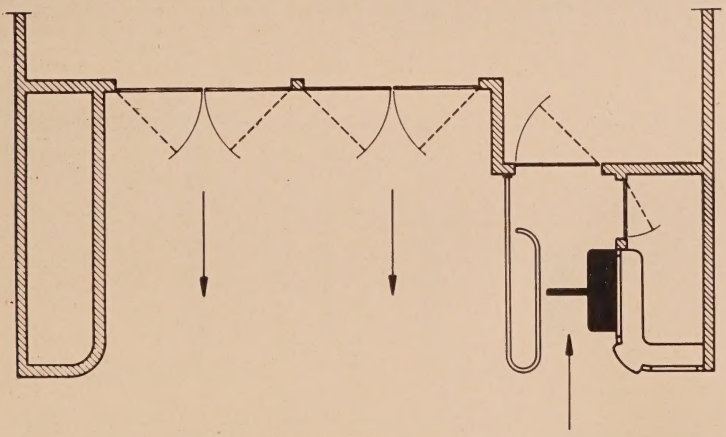
For a typical 500-seat theatre of the Trans-Lux type, experience has proved that the building site should have a frontage of 50 feet, a depth of 156 feet, and a ceiling height of 15 feet or more. This size allows for spacing of 39 inches between seat rows so that seated patrons need not rise to permit others to pass. Any location in a transient and cosmopolitan community, with the proper amount of ground space—that is, a minimum of 50 by 120 feet—is suitable.

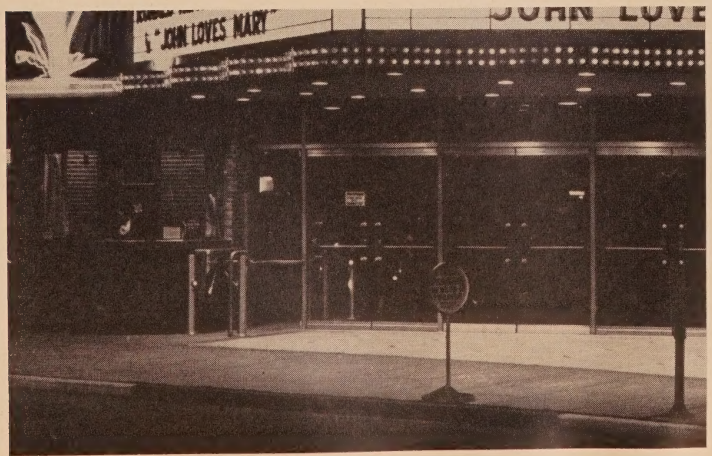
Trans-Lux makes the theatre a business venture instead of a real estate speculation. It rents its space, in an ordinary store location, at a store rental, thereby relieving the exhibitor of the risk of owning one purpose real estate, and eliminating the burdensome carrying charges of a theatre building. Equipment can be installed on a single floor, with a ceiling height as low as 14 feet. The cost of a specially constructed theatre building is avoided.

THE 500-SEAT "RUN" THEATRE needs a concentration of patron traffic; but can be fitted into commercial buildings, and under building codes, that permit wide latitude. While the Trans-Lux principle of rear projection permits lower ceiling height, and a higher light level in the auditorium that can reduce operating personnel, there are many other possibilities at the command of the thoughtful planner.



USE OF TURNSTILES is an accepted modern mechanical device that permits saving the relatively useless doorman or moving him into the standee area as a much more useful floor manager. Turnstiles can be adapted to entrances at either side of the lobby to give an effect of open spaciousness.





In ordinary theatres the picture, coming from high up in the balcony, hits the screen at an angle, causing "keystone" and distortion. With Trans-Lux, the picture comes from directly behind the screen, and on a level with the screen, so that there is no distortion at all. The view from the front row is just as good as from the back.

Screen

The screen is translucent instead of oqaque, and is especially designed for rear projection. It is made in standard sizes, up to 18 feet wide, entirely in one piece without seams. Color films are especially brilliant on the Trans-Lux screen.

Lens

A special Trans-Lux wide angle lens makes possible the projection of a picture from behind the screen, with only one foot behind the screen for every foot of width of the picture. In other words, a 15-foot picture requires only 15 feet from lens to screen. Three and a half times this distance would be required with an ordinary projection lens.

The Trans-Lux lens contains a special prism which reverses the picture without having to reverse the film. Standard projectors and sound heads can be used, and the film is threaded through the projector in the usual manner. The two projectors are placed at an angle so that the lenses are only a foot apart and on a level with the center of the screen. This arrangement eliminates "keystone" and distortion which is present in front projection where the booth is in the balcony.

The Booth

The booth is entirely standard as to equipment and operation, except for the special placing of the projectors and lenses. The projectors are placed at an angle of 90 degrees to each other so that they require less depth in the booth.

Asbestos Curtain

The seats are entirely shut off from the projection booth by a fire-proof wall. Should a fire start in the booth, the asbestos curtain — standard equipment at all Trans-Lux houses—is immediately lowered. The audience, seeing nothing on the screen, leaves the theatre away from the booth, instead of toward or under it, and there is little likelihood of panic.

Lighting

Special lighting effects at the Trans-Lux type theatre bathe the house in a soft, eye-soothing glow which adds greatly to the enjoyment of the picture and makes it possible for patrons to find seats without the aid of an usher.

Equipment May Be Leased

For quite some time after Trans-Lux was inaugurated, restrictions were placed on the number of its special screens and equipments that were leased to theatre owners other than those connected with the company. But the policy toward outsiders desiring to use Trans-Lux's rear projection equipment has been broadened in scope, and the company is willing to lease its equipment, provided the lessee meets the qualifications in financial responsibility and in the operation of his theatre.

The relatively low cost of a Trans-Lux theatre and its unusual ability to operate in a rented store building make it possible for an enterprising exhibitor to start a chain of theatres without spending impractically large amounts of money. Moreover, since the theatre rents its space, its entire equipment can be moved to follow the shifting of heavy traffic centers.

Meeting the Demand

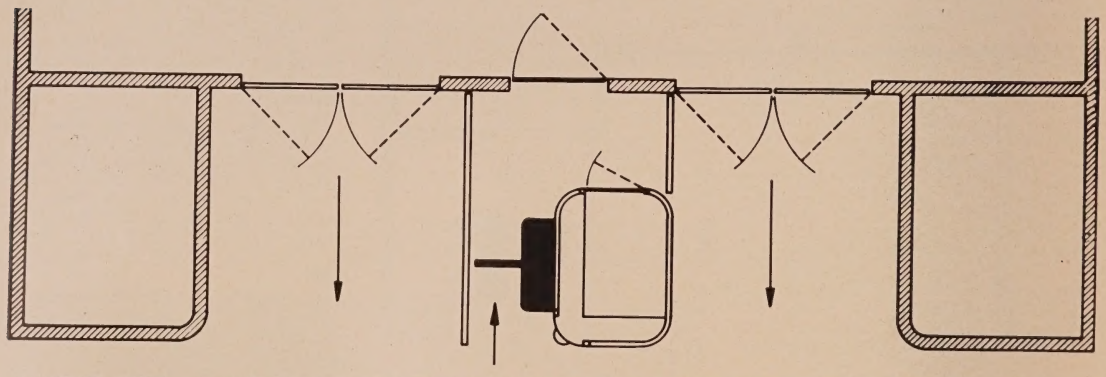
Just as a growing interest of the public in current events gave rise to the newsreel theatre, and as refinements in public taste encouraged the growth of the art house, the new demand for more high quality, adult pictures has created the need for a special theatre to cater to an increasingly discriminating movie-going public. The run house is the answer.

A small, intimate theatre, showing only the cream of the current film crop, is tailor-made to the needs of the motion picture industry today. At a time when it takes an extraordinarily good picture to draw people away from their television sets in large numbers (as an examination of the year's boxoffice leaders will affirm), a theatre dealing in only extraordinarily good pictures cannot fail to prosper—provided it is situated within ready access to those large numbers of people, and is operated on a low overhead basis.

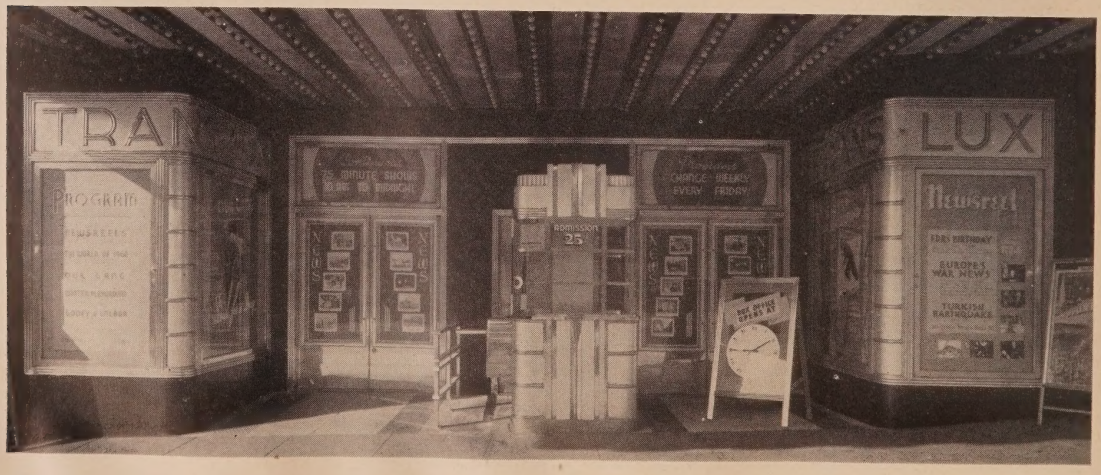
The Run House and the Future

As a permanent policy, the long first run of quality pictures offers a concrete solution to some of the industry's problems. The owner of the run house, owners of neighborhood theatres who later book in the run house's highly advertised attractions, and the distributor, all stand to benefit by the policy.

The examples of the policy in operation, as demonstrated by the Trans-Lux houses in Washington and Philadelphia, show that the plan can be highly successful. Applied in other cities on a national scale, either in existing theatres which now operate on a policy of newsreels, art, specialty, or foreign films; or in new theatres, designed expressly as run houses, the plan may prove to be a tremendously important factor in the future prosperity of the industry. It also answers the current problem of too fast a playoff, resulting from the trend toward shorter clearances between runs, that prevents many patrons from seeing pictures they want to see because they haven't the time availability as the pictures speed through their area.



A COMPACT DESIGN, to island the front in an active business location, can also be accomplished through weighty poster cases and a central boxoffice.



A New Small Town Theatre That Clicked

Three Imaginative People Accept a Challenge, And Bring New Life to a Rural Iowa Community

By A. C. SCHUYLER
Manager, National Theatre Supply Company, Des Moines

A Challenge

In the many years I have been working with the problems of theatremen, I have met exhibitors who felt they were unable to keep abreast of the ever-changing conditions within the industry, and moved into other fields; men who, for a variety of reasons, were not willing to invest money in remodeling; small town exhibitors who wanted to rejuvenate their houses but didn't quite know how to go about it, and men whose plans to open small town theatres were quickly canceled by high building cost estimates and other deterrents.

Their problems gave rise to a personal challenge for me, as I always believed that a theatre can operate successfully in any town, regardless of size, if it is attractive, has good projection and sound, comfortable seats, and a good show.

To prove my point I decided to open a theatre, myself, in a location which ostensibly would be hardly suited to ideal theatre operation. The plan did not stem from any grandiose ideas about advancing the progress of the industry — I'm a theatre supply man, and the formulation of such plans had best remain in the province of men more experienced in exhibition than I— but the showmen's problems I have encountered over the years posed such a strong personal challenge that I felt compelled to do something about that challenge.

First Plans

I talked the idea over with two of my friends, Idamae Metcalfe, who had many years' experience as a theatre manager and a great talent in interior decorating, painting murals and designing show cards, and George Howard, a young theatre supply salesman who can do carpentry, upholstering, and is adept at installing projection booth equipment. I was to furnish the ideas of how a small town theatre should look, and the three of us would pool our talents and a little labor to set up the theatre. They thought it was a good idea.

For the next several weeks, I spent most of my spare time playing hopscotch over the counties in my territory, trying to find that least likely place anyone would choose for a new theatre.

A 'Least Likely Place'

Dumont, a rural community of 783 population, in the northern part of Iowa, was the town I selected. It was perfect for the experiment. The town never had its own theatre, and the nearest theatre — about 20 miles away — had closed weeks before for lack of business. Dumont was situated off the main highway so that its streets were all but deserted after dark. Even the cafes closed after supper. From all appearances the town had died and rigor mortis was setting in.

When Idamae and George saw the town of Dumont they thought I had lost my mind. How could a theatre thrive in a place like this? I reminded them of the premise we were setting out to prove in our experiment: A good theatre can operate successfully anywhere.

Cooperative Merchants

However sleepy the town of Dumont appeared, its merchants were wide awake, and they responded enthusiastically when we explained our plans. Several of the business men offered to help finance the theatre with "loans" of $50 each, to be repaid only if and when the theatre could make the payments. The local Lions Club, under the direction of the town's popular physician, Dr. Enna, offered to contribute $25 a week to the theatre for a whole year for a weekly jackpot giveaway promotion stunt. The Odd Fellows Lodge turned over to us a large hall it owned. It was a well-built, modern building and would be fine for a theatre. We were in business.

The next several weeks were busy ones for us. We tore down walls, and put up walls; took off paint, and put on paint. A carpenter was added to our crew of three, and as the din of hammers and falling partitions echoed through the town, the townspeople gathered outside the building in curious crowds to watch us work.

A Woman on the Scaffold

They were particularly amused by the sight of a woman in overalls, merrily painting away atop a 25-foot scaffold. Painting on a scaffold wasn't unusual for Idamae; it all began during the war when she was managing a theatre for an amusement company out of Minneapolis. She couldn't find a painter to refinish the marquee for her, so she tackled the job herself. Since then she has painted about a dozen marquees, and has done several interior jobs, including one at the Times DeLuxe, which her husband manages in Cedar Rapids, Ia.

Murals

The theatre I envisioned for Dumont would blend in with the rural, informal atmosphere of the town, so thought it natural to have the 60 by 30-foot walls of the auditorium decorated with huge murals depicting the land, its people, and its history. Idamae painted the murals in fluorescent Black-Lite, and did a wonderful job. In one of the murals a farmer, looking out over his cornfields, with the cornstalks blazing in autumn colors, greets patrons as they enter the darkened auditorium. Other

INTERESTING VIEW of the Dumont front showing the excellent value of the scroll-shaped display frames and just a glimpse of the adjoining parking area.

ANOTHER IDAMAE CREATION using ready made glo-in-the-dark display strips for lobby display.

scenes portray the activities of the farm family throughout the day.

Stage Setting

For the stage setting we chose a bronze, crushed-velvet curtain, a backdrop of Mediterranean blue, and side wings of green and red velvet. Idamae finished off this ensemble by painting a heavy gold framing arch around the proscenium opening. On both sides of the proscenium opening are large outdoor flower boxes, banked with typical Iowa flowers, and painted with Black-Lite. The auditorium ceiling is forest green, and the Alexander Smith Crestwood carpets are sand, green and dubonnet.

Staggered seating throughout the auditorium provides good sight lines through all 300 seats. The American Seating Company chairs are autumn burgundy and wheat color.

Private Party Balcony

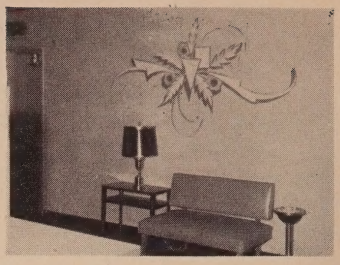
To the rear of the house is a private party balcony, seating 50, which is done in canyon rose, with bold leaf stripes about a foot wide. The balcony chairs are covered in moss green velvet backs and green leather cushions.

Throughout the theatre we have tried to use the colors that are present in the landscape of Iowa. By using the colors of nature, we felt that we couldn't go wrong.

Cry Room

Also to the rear of the theatre is the cry room, with a seating capacity of six. Idamae painted Walt Disney Characters on the haze gray walls. The rural theme has been carried even into the cry room with a small decorative John Deere wagon with green ivy growing in the wagon box. The cry room has become one of the most talked about features of the theatre.

In harmony with the rest of the theatre, the general lounge and the



A DETAIL OF THE LOUNGE decorated in soft multi-color pastel by Idamae Metcalf.

two restrooms are done in moss green, white and chartreuse, with the dado in sand, white and gold.

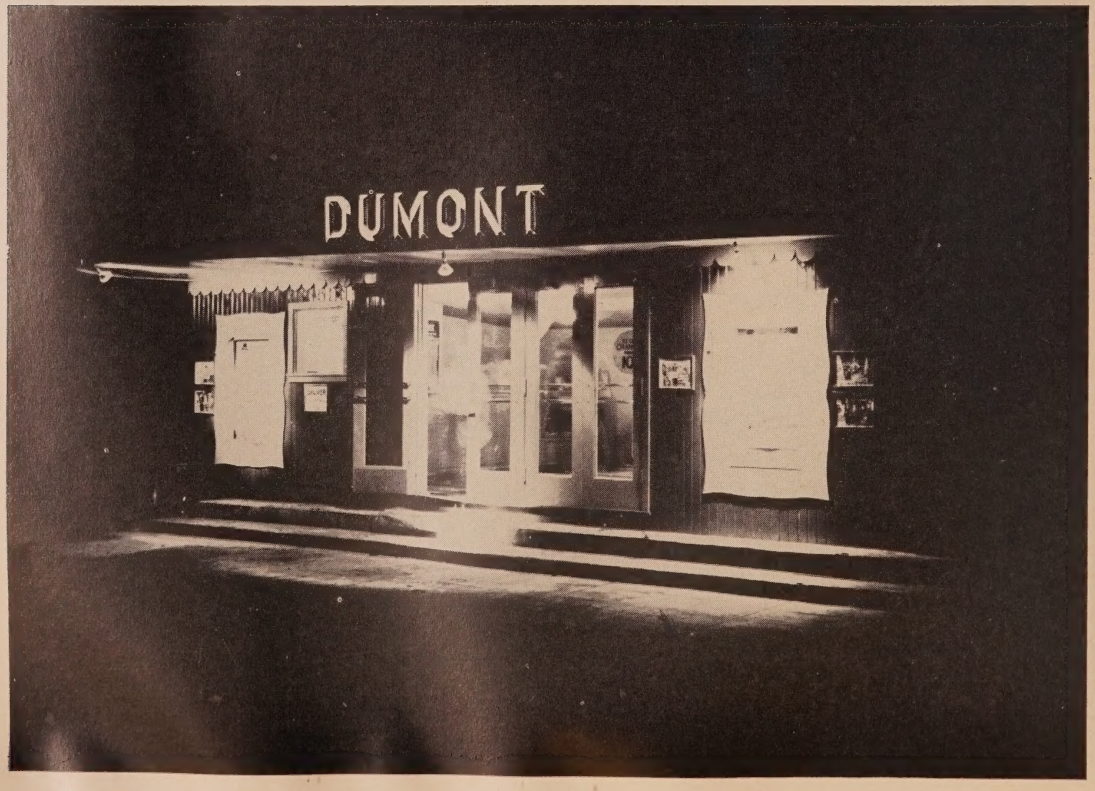
Projection Booth

George Howard installed all of the equipment in the up-to-the-minute projection booth, including Simplex projection machines and rewinders, Roth generators, Bausch and Lomb Cinephor lenses, Strong Zipper changeovers, and Western Electric sound apparatus.

Lobby

One of the unusual features of the theatre is its inside box office, which is nothing more than a counter, en-

AN UNUSUAL NIGHT VIEW of the well illuminated front in which the display frames seem to reach out for the passer-by's attention while the clear vision of the lobby interior seems to offer a warm welcome. Many a larger theatre on a more important Main Street boasts of less.



MR. AL C. SCHUYLER who proved that a good theatre can be successfully operated anywhere.

closed with a large glass oval. The box office is built right on the refreshment stand. The walls in back of the refreshment counter are covered with wallpaper imprinted with farm scenes. The lower parts of the box office and refreshment stand, as well as the doors, are upholstered in chartreuse leather.

The main point of interest in the outer lobby is the giant National popcorn fountain of a size usually sold to theatres with several thousand seats. When the machine is in use and there is a stream of popcorn flying high to the top of the glass enclosure of the machine, patrons are amazed at what appears to be a blizzard of corn.

Lobby walls are done in shades of gray, and the ceiling is shrimp red. The tile floor is in the same two colors. A large custom-built leather loveseat is a principal feature of the lobby.

Front

The front of the theatre was paneled in knotty pine, stained barn red, with the trim painted a brilliant yellow. Large blue Bevelite letters form the name of the theatre—the Dumont—and informal scroll-shaped display frames hold the attraction posters.

The Dumont Lions Club bought the 150 by 150-foot vacant lot next to the theatre, and turned it into a large, gravel-covered parking area.

The Opening

Before the grand opening we had open house at the theatre, and hundreds of townspeople signed the guest book and were shown through their new showplace. We opened the house shortly after noon, and by eleven that evening people were still milling through the lobby and auditorium.

The following day was a big day for us and a red letter day for the people of Dumont. Some radio reporters from Station WMT, in Cedar Rapids, came into town to broadcast the opening, and Boyd Bremmer, our house manager, described the theatre over the air and told the story of how it was built. Boyd is a part-time insurance salesman who moved into Dumont from Chicago, and since the opening he has been a leader in all community projects. Of course, the Dumont Theatre plays a big part in the civic planning in which he participates.

School bands paraded through Dumont and serenaded the crowds gathered in front of the theatre for the opening. The mayor spoke from the stage and introduced those who made the project possible. The townspeople were elated, not just because they at last had their own movie house, but also because a large void in their community had been filled with the addition of an institution as vitally important to civic growth as the home, church or school.

Since its opening, the Dumont has accommodated nearly capacity audiences every night, drawing patrons from a radius of 60 miles.

Policy

We operate on a policy of three feature changes a week, with double features on Friday and Saturday, and children's shows on Saturday and Sunday. Admission prices are 50 cents for adults and 10 cents for children, including tax.

Advertising

We advertise in three nearby weekly newspapers, using ad mats bought from a firm in Omaha. We never use a cold type advertisement of the kind usually inserted by small town theatres. Our newspaper advertising costs run from $15 to $20 a month.

In addition, 4,000 monthly calendars are sent out in the mail, and gag handbills are distributed at least once a month at the theatre, in stores, and to cars on Wednesday and Saturday nights, when the stores stay open.

A novel advertising gimmick we use—and which is only possible in a small town—is to put in a general ring on all party telephone lines within 15 miles of Dumont, calling attention to the "must" picture of the week. Costing only three dollars a week, this intimate contact with our patrons lends an especially personal note to the Dumont's advertising.

The usual complement of posters at the theatre are two one-sheets, a set of 11 by 14-inch colored cards, one insert, and a 40 by 60-inch herald. A three-sheet poster is displayed in the window of an empty downtown store building. Silent trailers are never used on the screen, as we make a point of using only the best available advertising materials.

THE CONCESSION STAND is adjacent to the box-office providing excellent merchandising value.

While we try to steer clear of any promotions that involve giving away free passes, we recently inaugurated one such stunt, and it has been very effective. Lots of folks would like to attend the Dumont more often, but are deterred by the extra costs of a baby sitter. If they leave their names and the baby sitters' names at the box office when they buy their tickets, we mail a pass to the baby sitter to help offset the parents' added expense.

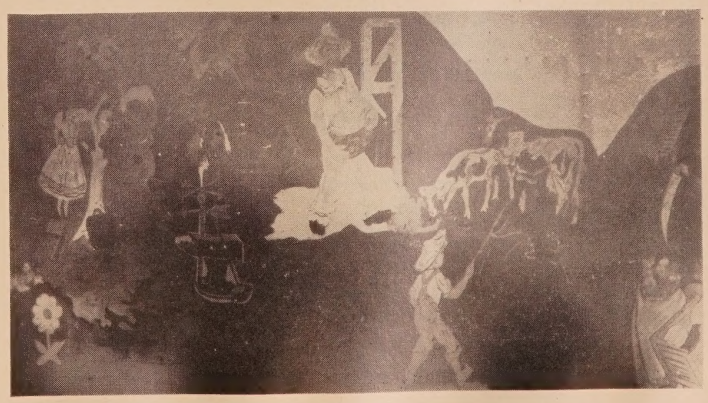
A Challenge Met

That's the story of the Dumont.

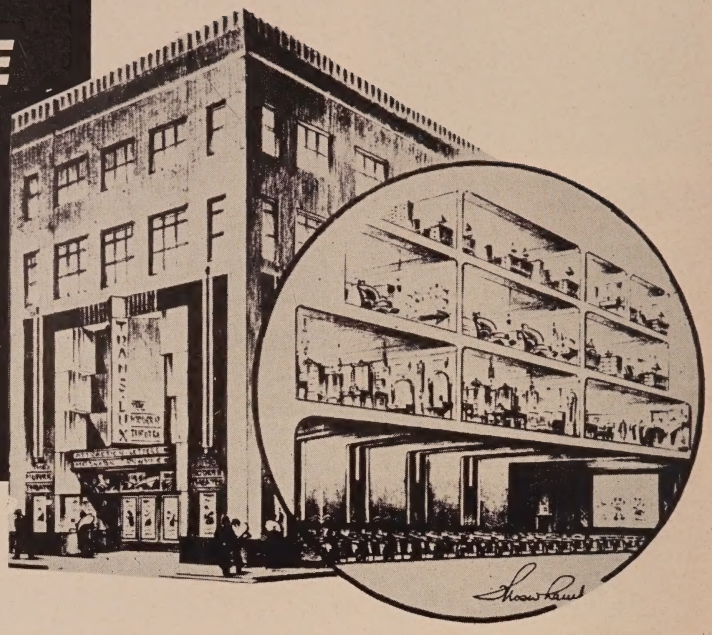
The three of us who set out to bring the magic of Hollywood to this little Iowa farm community are fiercely proud of our accomplishment, and immensely satisfied at having successfully met a challenge. Many exhibitors think that you must talk in terms of thousands of dollars when planning to set up a new theatre or modernize an old one. The Dumont didn't cost a lot of money, and it doesn't look like it did. But however modest, it's a good theatre.

If you're ever up near Dumont, where the old dirt road turns off the main highway, drive up the main street and look for the bright little movie house that used to be the old Odd Fellows Hall. We'll show you through the Dumont, and tell you proudly, this is the kind of show business we believe in. Yes, a good theatre can succeed anywhere.

A PORTION OF THE AUDITORIUM SIDE WALL illustrating Idamae's ingenious use of fluorescent Black-Lite in a mural depicting a farm scene which glows in soft autumn colors.



THE THEATRE YOU CAN BUILD TODAY!



TRANS-LUX *rear* PROJECTION

Today's solution to new construction and a MORE PROFITABLE *one because . . .*

★ *FEATURING* ★

THE TRANS-LUX WIDE-ANGLE "ONE-TO-ONE" LENS

Operates within as small a projection distance as the width of the picture itself. A 14 foot wide picture can be projected from *only 14 feet* behind the screen.

THE TRANS-LUX REAR PROJECTION SCREEN

Utilizes a translucent screen instead of the ordinary opaque kind, permitting low lighting to remain on in the theatre and eliminating all keystone and distortion.

THE TRANS-LUX PROJECTION BOOTH

Uses ordinary projectors and sound equipment. The re-positioning of projection equipment actually saves on projection booth space.

1. USE OF EXISTING BUILDINGS. No need for special theatre structures. Low rent ground floor space in commercial buildings can be used.
2. LESS SPECIALIZED CONSTRUCTION. Low ceiling requirements and rear projection eliminate balconies and hanging booths.
3. EASIER RENTAL RESTRICTIONS. Short term leases in conveniently adaptable properties reduce rental commitments.
4. SMALLER OVERHEAD. Low ceiling interiors require less air-conditioning, heating, insurance. Fewer personnel needed.
5. REDUCED FIRE HAZARD. Projection booth and wiring are completely separated from audience and emergency panic exits.
6. FLEXIBLE LOCATION. Follow shifting populations by concentrating in growing communities while eliminating others.

For Information, Technical Data, Engineering Service and Prices, Write to:

TRANS-LUX CORPORATION

1270 SIXTH AVENUE
NEW YORK 20, N. Y.
Circle 7-4970—Cable Address: AMLUX

CONSTRUCTION and MATERIALS

1952

Remodeling With Unrestricted Materials

Theatre Modernization Projects Need Not Be Halted If Supplies of Steel, Copper, and Aluminum Are Cut

By MICHAEL J. DE ANGELIS
Architect, Rochester, N. Y.

BRIEF: ***Because of the uncertainty of world conditions . . . new shortages of strategic materials which are usually regarded as essential to theatre remodeling may occur without warning at any time. In the past two years . . . many remodeling projects have been abandoned because of the short supply of steel, copper, and aluminum . . . and because many theatremen and architects did not acknowledge the value of alternate materials which are always in generous or even abundant supply. Products like cast plaster, structural glass, plywood, wall fabrics, ceramic tile, and brick and stone facings . . . often less expensive and more versatile than strategic construction materials . . . can be used in a myriad of applications in modernization projects . . . not merely as substitutes . . . but as permanent, durable products in their own right. The remodeling projects depicted on these pages are remarkable for the fact that all were completed within the limitations of tough government controls on commercial building, or could have been . . . for the highly satisfactory results shown were achieved principally with unrestricted materials.***

When the National Production Authority almost two years ago sharply curtailed the use of steel, copper, aluminum, and other strategic metals used in construction, many theatre owners resignedly set aside plans for remodeling their houses, not stopping to realize how much can be accomplished with materials which are always in abundant supply.

The prospects for remodeling, at this writing, are considerably brighter, for government controls on strategic metals are scheduled to be relaxed sufficiently to make available, after July 1, enough steel, aluminum, and copper for most remodeling projects, even those involving major structural changes. And after October 1, government controls are slated to be eased enough to permit the resumption of new theatre construction.

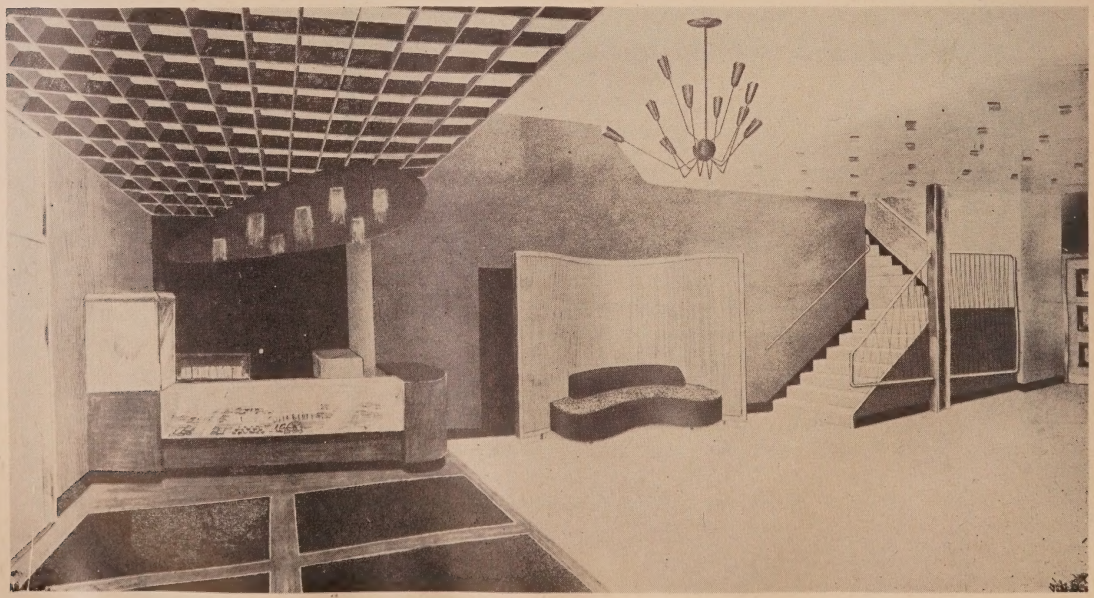
However, it is quite conceivable that controls could suddenly be clamped on at any time, and that the stream of construction metals available at any given moment could quickly dwindle to a meager, tightly regulated trickle once again. Should sudden, unforeseeable developments in world conditions bring about new demands on defense production and divert large quantities of strategic construction metals from civilian use, there is no reason why the physical improvement of existing theatres should come to a complete halt; remodeling plans could be changed to make use of materials which are always in abundance, and which can serve just as satisfactorily as those in limited supply.

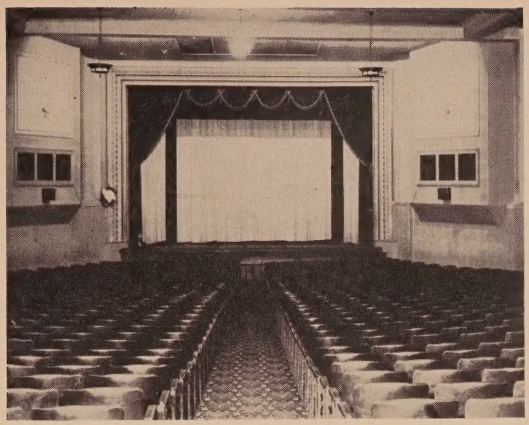
This great wealth of unrestricted materials, always available, and, in most cases, more versatile and less expensive than copper, steel, or aluminum, includes plywoods in various finishes, structural glass, cast plaster, stone veneers and brick or masonry facing. These materials, and many more equally abundant ones, are not temporary substitutes but permanent, durable products which can achieve some extremely dramatic results in the hands of designers with resourcefulness and imagination.

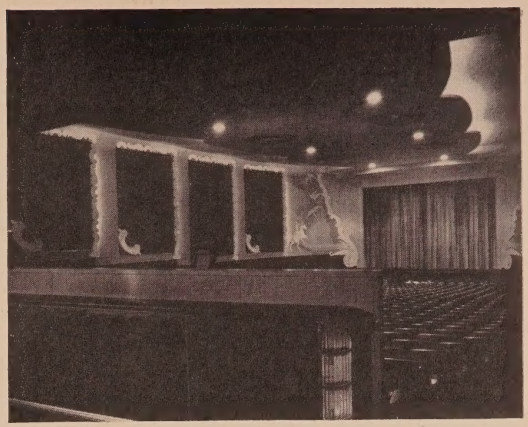
Using only such readily available materials, the theatre can be given a brand new look with a refurbished front and lobby, refinished walls and a modern proscenium and stage treatment. Cold cathode strip lighting can be used with extreme effectiveness throughout the house to add a brightening touch.

The writer has remodeled some 200 theatres, bringing new life to some very dismal, moribund houses. Some of the more notable rejuvenation projects which were accomplished without the extensive use of steel, aluminum, or copper are shown on these pages. At Dipson's Capitol, Steubenville, O., for instance, fabric wall covering was the key material used to give the auditorium a bright, new look. A new plaster cove ceiling was installed, marble walls dressed up

NO SCARCETIES or restrictions applied to the materials shown in this sketch of the proposed remodeling of the Strand, Sunbury, Penna. Modern miracles can be done with substitutes.







A DRAMATIC CONTRAST is found in the M. A. Shea Theatre Corp. Daniel Webster, Nashua, New Hampshire. To the left is the old fashioned proscenium that served in the days of pipe organs. To the right is an up-to-date showplace, accomplished without the use of restricted metals.

the lobby, a new candy stand was built, and glass doors were an important feature of the remodeled front. The same type face-lifting was given the Palace, Jamestown, N. Y., another Dipson house. Here again, the whole theatre was brightened with the installation of cold cathode tube lighting, the stage was refurbished with a new setting, the auditorium was redecorated, and a new front, marquee, and lobby were built—all within the limitations of the existing government restrictions.

One feature which sometimes is either neglected or not given its just share of attention in remodeling projects is the candy stand, yet it can play an important role in giving the theatre new life, as well as extra profits, through a judicious decorative treatment requiring no restricted materials. The accompanying photographs show what can be accomplished in this regard.

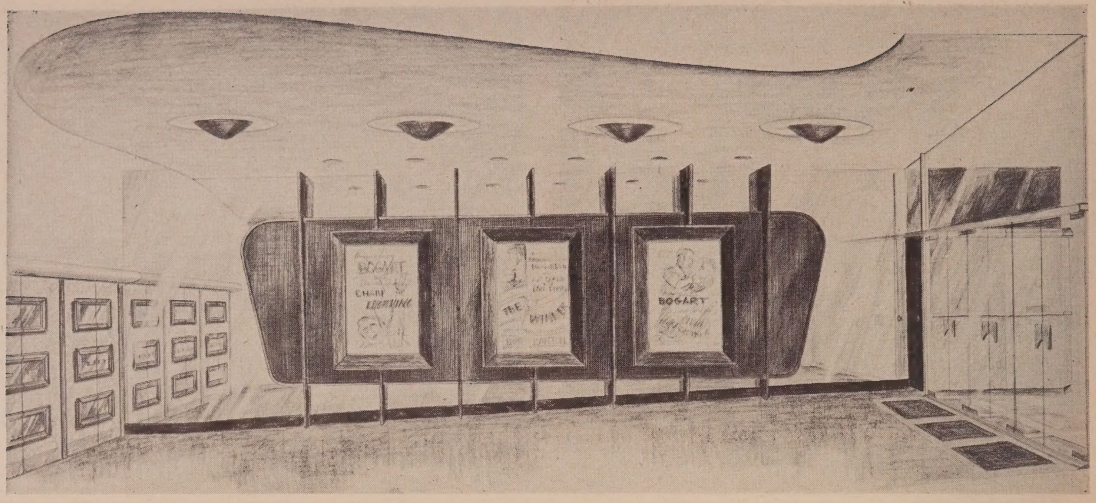
Also shown are proposed lobby treatments for the Strand, Sunbury, Pa., picturing what can be done with unrestricted materials in modern design. (The owners later decided that this design was too extreme for the locality, and the theatre was remodeled with a colonial motif instead.) The before and after views of the Strand's front show what can be accomplished, government restrictions notwithstanding.

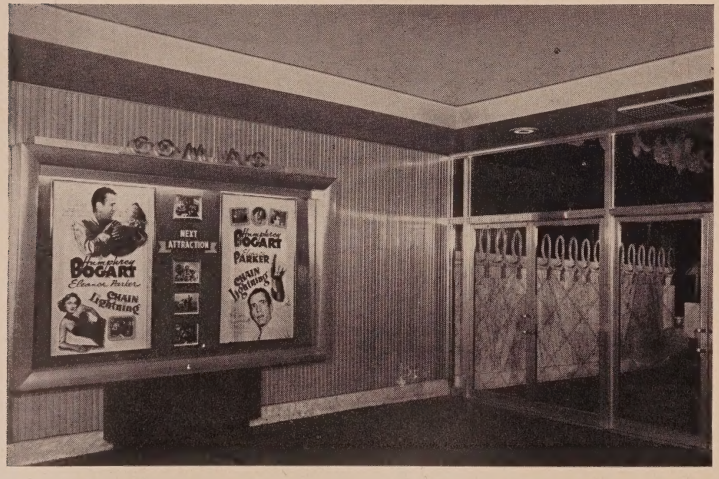
Another example depicted here is the Daniel Webster, Nashua, N. H., which we remodeled for the M. A. Shea Theatre Corporation. The entire house was revamped with a new stage setting, fabric wall covering, a structural glass front, and a new marquee. All of these items were exempt from the government controls which prevailed at the time the project was undertaken.

In a rebuilding job we did for Ernest Wolfe at an old town hall building he converted to theatre use in Lowville, N. Y., we installed Celotex ceilings on wood, fabric wall covering, cast plaster ornamentation, and other materials which were not subject to NPA restrictions.

Perhaps the best example of theatre modernization with non-strategic materials is the dramatic effect achieved at the Paramount, Rochester, N. Y., with the extensive use of cast plaster decorative units of various types, indirect lighting, and some interesting applica-

THE OPPOSITE WALL of the lobby for the Strand, Sunbury, Penna., shows the use of mirrors, with a floating lobby frame of dramatic proportions, and protected by a live shrubbery planting.

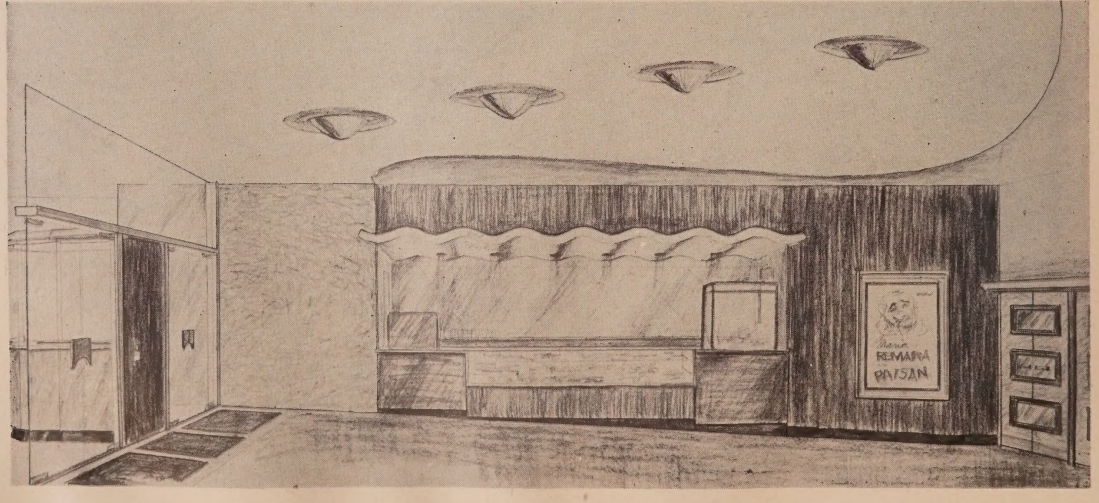


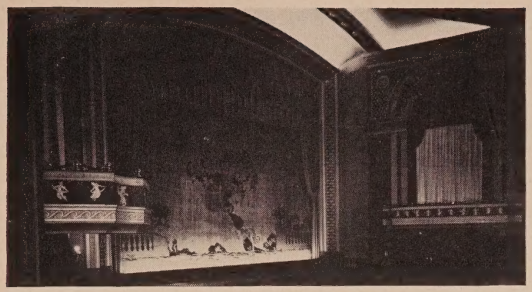


WEST WALL of the lobby of Dipson's Palace, Jamestown, N. Y., shows an interesting modern panel supporting and giving depth to the lobby advertising of current and coming attractions.

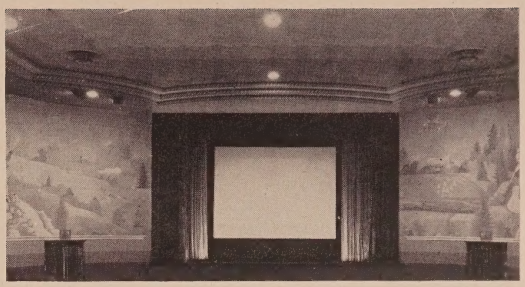
IN CONVERTING the old Hippodrome to the new Center, Buffalo, N. Y., modern line and modern unrestricted materials created a new effect.

EAST WALL of the lobby of Dipson's Palace, Jamestown, N. Y., gives dramatic accent to the profit producing confection stand by islanding it in flat wall surfaces of wood veneer and marble panels. Note the clear Herculite doors.

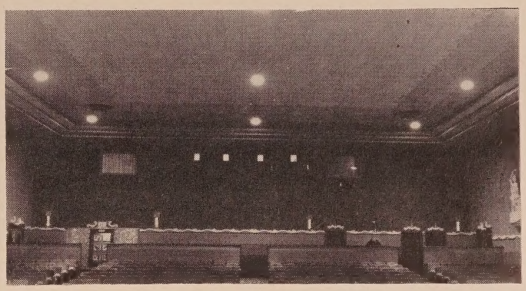




COMPLETING THE PLANS, here is the auditorium of Dipson's Palace, Jamestown, N. Y., and the new modern lobby illustrated in the sketches.



SIMPLE YET EFFECTIVE conversion of the old Lowville, N. Y., town hall produced a beautiful, modern theatre without using precious metals.



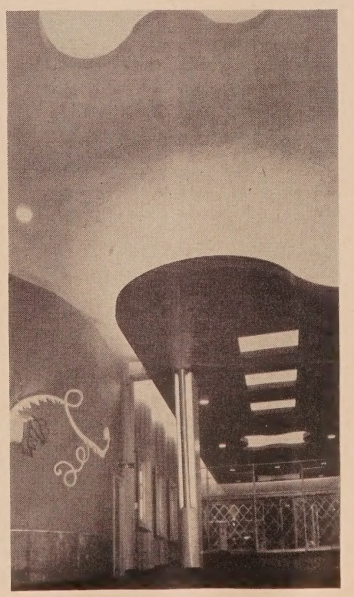
tions of glass in the front and marquee. While this theatre was designed before government restrictions went into effect, the project was completed principally with materials which were free from controls.

To benefit by past experience is to assure continuing progress. Should any future eventuality again limit or shut off completely the supplies of materials once regarded as essential to theatre remodeling, it would be well to consider what can be done with the wide variety of abundant products which have been used with notable success to achieve the results illustrated on these pages.

Rather than give up in dismay when adversity threatens, it is the wise theatreman who is willing to explore new possibilities in improving his house, and the resourceful designer who can work wonders with the vast wealth of unrestricted materials on hand in any type of remodeling project.

VARIOUS GLASS PRODUCTS, terra cotta, and neon lighting, all unrestricted, combined in a dramatic front at the Paramount, Rochester, N. Y.

ALMOST UNBELIEVABLY beautiful effects resulted from the imaginative use of cast plaster units, light, and paint, in the old high lobby.



THE EYE-ARRESTING quality of this stairway in the Paramount could hardly be improved upon even if many restricted materials were used.

Glass—Versatile and Unrestricted Material

Always in Abundant Supply, and with its Many Uses, Glass Can Play a Big Role in Theatre Modernization

There is no doubt of the great need of rehabilitating America's theatre properties. Historically, theatre owners have spared no expense in providing their patrons with the most lavish, up-to-date equipment and surroundings that it was possible to obtain. Architectural achievements and innovations in this field have not only set the pace for theatre building throughout the world but have been the bellwether for many improvements in general building construction, as well. Actual, detailed copies or adaptations of America's theatres may be seen in every country where motion pictures are shown and every change and improvement has been noted, watched and used wherever local conditions made it possible.

Unfortunately, the theatre industry has neglected this most important phase of successful operation during the past decade and, as a result, the long established properties are, in the main, far behind the newer contemporary construction in comfort, quality and appeal. There can be no question that this in itself has caused a serious drain on box-office business even though many other factors may be credited with their individual and combined effect on the attendance of the average movie-goer.

However, the industry has reached a point of no return in its struggle through fiercely competitive conditions for—not its survival, for that was never a serious question—but for its revival in obtaining its legitimate share of the spendable entertainment dollar. For those owners who intend to remain in the field, rehabilitation is a "must" and it is to the everlasting credit of the majority of them that such action is either actively under way or seriously contemplated in the future.

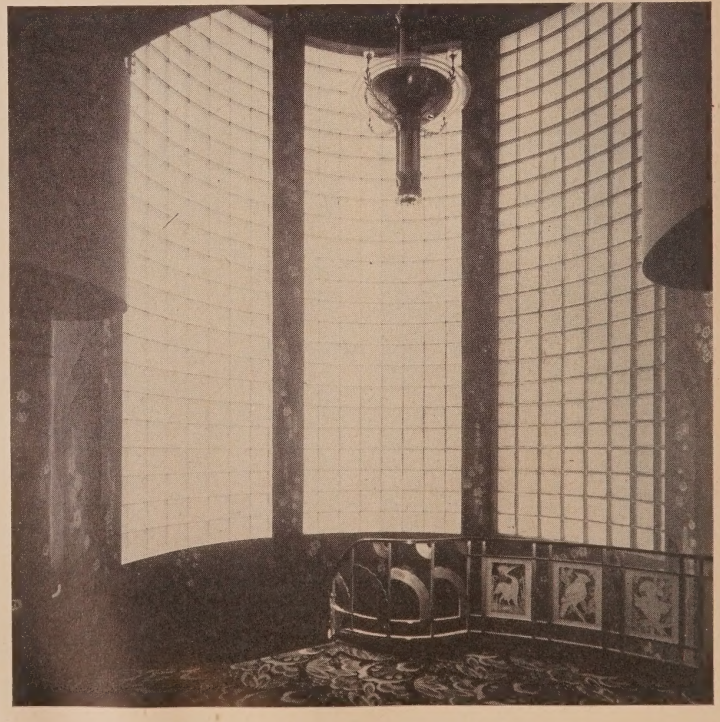
MODERNIZATION PLAN

Quite naturally, the approaches to successful theatre modernization are as numerous as the individual demands of the millions of patrons and the personal desires of the thousands of theatre owners. There is no detailed, hard-and-fast rule-of-thumb solution that can be unequivocally said to be acceptable to all. It is basically true, however, that modern design, unlike that of the past, does not concern itself with art or beauty as such but, rather, with the use of art and beauty so as to provide the maximum sales impetus to every area of the establishment. Every effort should be made with a utilitarian end in view and that end is, of course, the attraction of impulse customers who must become the foundation of greater steady patronage in the days to come. Basically, this means the greatest possible use of color, light display, visibility and all factors which combine in the maximum of point-of-purchase appeal for the casual passerby.

In this connection, glass must play an imposing and expanding role. Its product advantages neatly dovetail with the basic requirements and primary needs of successful modernization. The ever increasing use made of the many types and kinds of glass and glass derivatives fully attest to the important part that it must continue to play in achieving an objectively designed, functionally modern and beautifully utilitarian theatre structure.

BRIEF: ***The many advantages of glass as a utilitarian and decorative construction material fulfill many of the basic requirements of successful theatre modernization . . . When used as a major component of front and lobby design . . . it is unsurpassed in providing a distinctive appearance, an air of welcome, and in attracting and holding the interest of potential patrons. Probably the most adaptable of all structural materials . . . glass can be made to harmonize with architecture of any type. In addition to such advantages as ease of maintenance . . . attractiveness . . . and its wide variety of applications . . . glass offers some unique possibilities for theatre insulation. Always available through every emergency and condition of business . . . glass will be used to an increasingly greater extent in modernizing the theatres of today . . . and in planning the theatres of tomorrow.***

IMAGINATIVE USE OF GLASS BLOCK is seen in this stairway area of the Auburn, Rockford, Illinois. Not only is an imposing conformity in decor obtained but also a saving in daytime lighting.



The editors express their appreciation to the Libby-Owens-Ford Company, the Pittsburgh Plate Glass Company, and the Pittsburgh Corning Corporation for supplying source material contained in this article.

FACED WITH STRUCTURAL GLASS in two shades is this 45 foot tower of the Sterling in Sterling, Illinois. Besides attracting customers to the theatre, the "tower of glass" is easily cleaned and presents few upkeep or repair problems. The architect was John R. McClane, Dixon, Illinois.

The initial step in practical modernization is to make sure that the architect provides a plan that answers the primary needs of such design — a plan which will literally make the property a theatre showcase. Therefore, any acceptable design should have as its endpoint the creation of a theatre that (1) quickly identifies itself; (2) pleases the eye; (3) attracts the interest; and (4) actually exerts a pull on the patron toward the interior.

Identity

There is perhaps nothing more important in good design than the identification factor. By this is not meant simply the arrangement, proper placement, good taste and good proportion of the theatre sign and marquee, although these are necessarily serious considerations, but more than that, is meant the overall impression of the exterior form of the building in its distinctive appearance as a theatre.

Eye Appeal

Blended with and almost inseparable from this is the pleasing quality of the structure—the picture window effect, the display case factor. Here, the proper choice of structural material is paramount. The tone, the color, the texture, the contrast and the harmony of materials must be considered, as well as the general atmosphere of the design which can reflect personality, comfort and character.

Produce Action

Having identified the structure and provided visual pleasure, it is necessary to attract and hold the patron's interest and then, induce him to go inside. Here enter the intangibles which must center in the front and lobby. This is where the actual selling is done.

The entrance should unobtrusively guide the patron from the street to the interior. It should suggest a feeling of welcome. The entrance walls and displays should not create the effect of separation from the lobby but should merely provide protection from the elements and act as a means of enclosure. There should be no feeling of distinct demarcation from the front and the interior. Here, light and color assume great proportions since they can be made to actually induce traffic flow. The colors in the majority of cases should be light in value, pastel shades, with dark accents so as to give visibility to the display features of the lobby rather than to divert attention by too startling a series of contrasts. The lighting should bring out the finest qualities of the coloring, heightening the tones where emphasis is needed, softening where subdued blending of space is desirable.

IMPORTANCE OF GLASS

It is obvious that glass and glass products can and should be used as the perfect answer to each of these requirements.

Glass, in its transparent form, provides the maximum in visibility and display. In its structural form, it is colorful and decoratively brilliant. In mirror form, its reflective qualities enlarge and brighten. Glass is safe, sanitary, permanent, impervious to chemicals and resistant to abrasion. It is readily fabricated, can be molded and bent to an infinite variety of contours. It is produced in any practical thickness and is fatigue-proof, always seeking and holding its original shape. It is resistant to temperature changes — retaining or repelling cold and heat where desired.

Glass in its many shapes and forms is today the most versatile of all materials.

Qualities of Glass

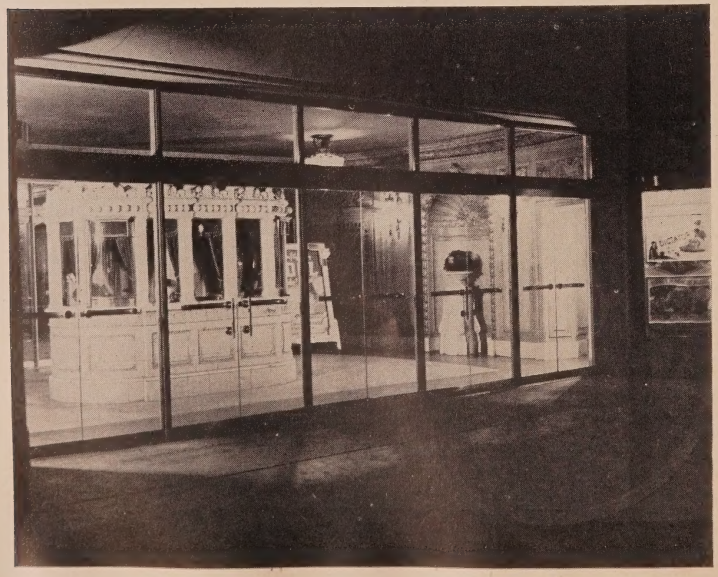
New and improved tempering processes combined with the natural, physical characteristics of glass have made it a durable, permanent material with four to five times the protection against shattering found in ordinary untempered glass. It is non-porous and non-absorptive so that acids, alkalis, chemicals or liquids of almost every kind have no effect on it, while its surface structure is hard, dense, smooth and brilliant so that it is, therefore, exceptionally resistant to abrasion and surface scratches. Glass can be cut to pattern, drilled with

holes, notched and edged-finished depending upon the requirements and, due to advanced research and experimentation, shapes formerly thought impossible can now be achieved both in single and laminated sheets of glass. It is produced in thicknesses from .042 of an inch up to one and one-half inches in single sheets, while in laminated form even greater thicknesses are available. Although it possesses surprising flexibility and elasticity, especially when tempered, it is actually fatigue-proof—that is, after being flexed, a light of glass always maintains exactly its original shape. The tempering process which gives glass its great strength also substantially increases its resistance to thermal shock. Thus, glass can be made to withstand continuous temperatures of 650° F and an instantaneous thermo-shock of 400° to 450° F.

Glass Products

The old conception of glass as a fragile, colorless, undramatic material, good only to keep out the weather is definitely a thing of the past. Product designers nowadays are able to find in glass a combination of advantages and properties found in no other single material in existence. The old weaknesses of glass as a design material have been overcome by brilliantly successful research and by sweeping manufacturing improvements. And a host of new, appealing qualities have been added to glass which help to make it the ideal material for scores of practical, attractive, and economical product applications. Specified by leading architects, experienced in designing new theatres and remodeling out-dated ones, are many glass products.

WHAT GLASS CAN DO FOR THE THEATRE is illustrated in these views of the Tivoli in Chicago. As shown above, the public was "welcomed" through these forbidding doors, symbols of another era. First step in this theatre's remodeling program was the installation of modern, all-glass doors. The view below shows the Tivoli with the modern, up-to-date look that brings in the customers.



Structural Glass

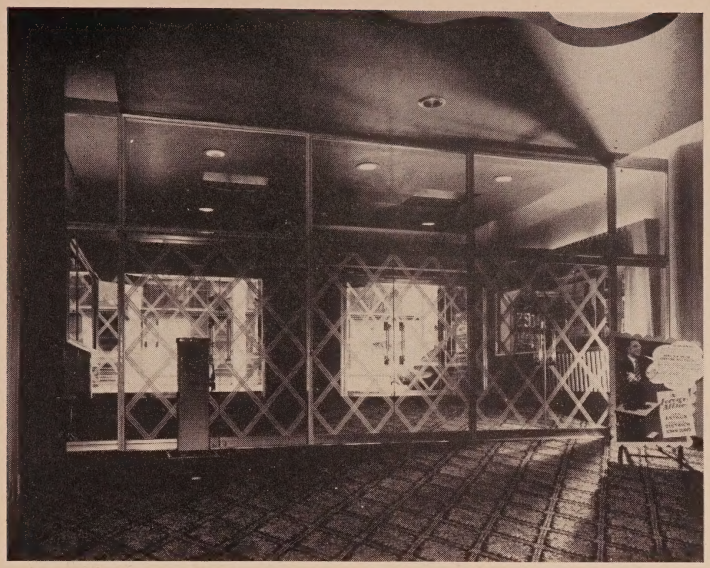
There is, for example, structural glass, an opaque wall surfacing material widely used in both interior and exterior work with great success. This product comes in a wide variety of colors and has been used in an infinite number of applications. It is particularly useful where its sanitation qualities and ease of maintenance make it ideal for walls in restrooms, corridors and lounges. In appearance it has soft yet brilliant qualities which are distinctive and satisfying.

Glass Block

Included in this structural usage, is the glass block, a product with limitless decorative possibilities. These hollow glass units, adaptable to all types of architecture, are sealed at high temperature and thus have great insulating value. Actually, the insulating value of a single cavity glass block is better than that of an eight-inch brick—more than twice that of ordinary windows. The double cavity blocks — with a fibrous glass screen insert—provide even better thermal insulation value. Consequently, heat loss is less in winter—heat gain less in summer with a resultant lightening of the load on heating and air conditioning equipment. The light which streams through the block is full daylight tone, requiring no special consideration in the matching of colors, either for decoration or production uniformity. They reduce outside noise and eliminate unsightly views, while at the same time they are easy to clean, assure absolute privacy and require a minimum of maintenance, since they are not easily marred or broken.

Glass Doors

Tempered glass doors are almost standard equipment in the up-to-date theatre since they permit uninterrupted visual display from lobby to foyer. Made of specially tempered glass, usually three-quarters of an inch in thickness, they are four to five times as strong as regular plate glass of the same thickness and are many times more resistant to impact and shock. Usually they are hung without frames of any description and in many cases are hinged with a special device that automatically opens the door when the handle is touched. The fact that this glass may be decoratively etched improves the application immeasurably.



THESE decoratively etched all-glass doors are a striking feature of the Paramount, Rochester, N. Y.

Patterned Glass and Mirrors

Then there is patterned glass, delicately tinted, which is used where both privacy and light transmission are desired. This comes in many attractive patterns and is most useful for office partitions, corridors and windows where vision is neither important nor needed. And, of course, there is mirror glass, the one product that has been most familiar to the theatreman down through the years with its peculiar ability to enlarge the apparent size of areas such as lounges and lobbies. Artistic etching has expanded the value of mirror glass well beyond the utilitarian factor so that today mirrors offer much greater possibilities for theatre use than heretofore.

Double Glazed Windows

In addition to these possibly better known products of glass, there is the double-glazed unit for special, large-area window applications which are usually not a part of theatre construction but which should be discussed to complete the glass picture.

Double Glazed Thermal Value

This product greatly minimizes the insulation problem where large glass areas are required. The unit consists of two plates of glass with a space of dehydrated air sealed permanently in between by a metal-to-glass bond. The result is a glass unit which has nearly the same insulating efficiency as a brick wall eight inches thick or a concrete wall 12 inches thick. Let's compare the exact figures between a double glazed glass unit one inch thick (two pieces of quarter-inch plate glass with one-half inch air space), and the brick and concrete walls of thicknesses mentioned above:

Let coefficient U stand for the number of BTU's flowing through one square foot of a material in an hour, per degree of temperature difference between the warm and cold sides. The U value for one-inch double glazed glass is .58, for an eight-inch brick wall .50, and for 12 inches of concrete .57.

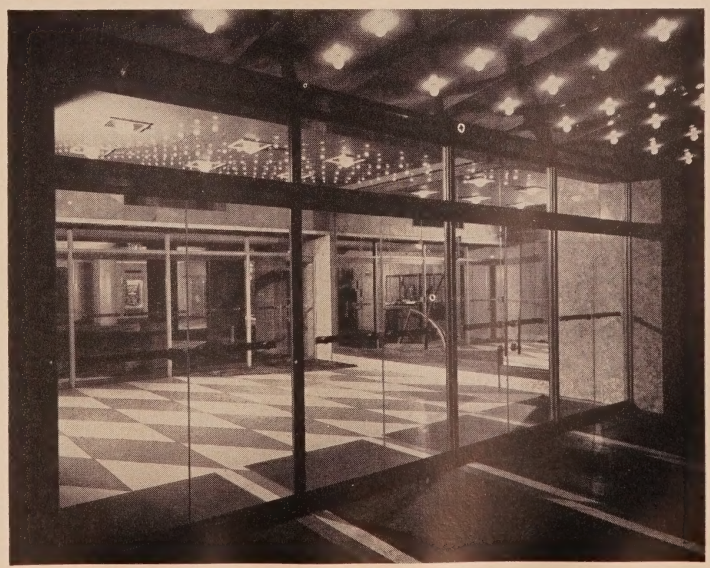
Thus it can be seen that this product is a very fine solution to the problem of heat loss or gain through large window areas. When you add in the other important advantages of glass over an opaque construction material, advantages such as transparency, low construction and upkeep costs, the popularity of glass as a construction medium is easily explained.

During hot weather, the insulating glass will cut the flow of convected and conducted summer heat by approximately 42 per cent. This means lower operating costs for the air conditioning unit and, in many cases, also means that a smaller air conditioning unit will be able to handle a job that formerly required more expensive equipment.

Double-paned insulating glass has other important advantages over single-glazing. It greatly reduces frosting and condensation on the windows because the temperature of the inside pane of glass is more nearly that of the building interior. It reduces downdrafts so often found near large areas of single glazing. Last but not least, it reduces the transmission of sound over that of single glass windows.

Most of these qualities are important to the theatre owner because they mean better appearance, greater economy of operation and more profitable display. However, the theatre has problems peculiar to its own type of business and it might be said that the general type of theatre layout does not lend itself to large glass areas as does, say a drug store or office building. The very nature of a theatre demands that three sides of the building be more or less windowless, the light inside the structure being largely artificial. Furthermore the open side, the front, is usuallly composed of booth and display areas. That type of arrangement does not lend itself readily to the use of insulating glass. However, it is a product to remember when designing windows and theatre fronts since there are almost always some glass areas that should be double-glazed.

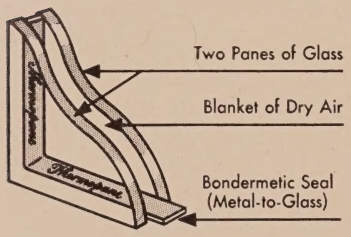
LARGE PLATE GLASS MIRRORS on the vestibule walls enhance the apparent size of the interior as seen thru two banks of tempered glass doors in the entrance of Loew's Valentine, Toledo.



Solar Heat

Most of us are familiar with the so-called solar house, but the principles of solar heat have not yet been applied to commercial buildings on a large scale. While it is doubtful the sun could provide much auxiliary heat for theatres as they are presently being constructed, there may be cases where, with proper orientation, use of large areas of insulating glass on the south side and proper roof overhang, a theatre owner could take advantage of the sun's heat during winter months.

In order for the sun to supply this heat it is first necessary to have the building properly oriented in respect to the compass. In other words the open side, where the large glass areas are used, should face south to catch the warm sun rays during the winter months. This south side would have to have free access for a considerable distance



A CROSS-SECTION of insulating glass showing metal bond which seals two plate glass pieces.

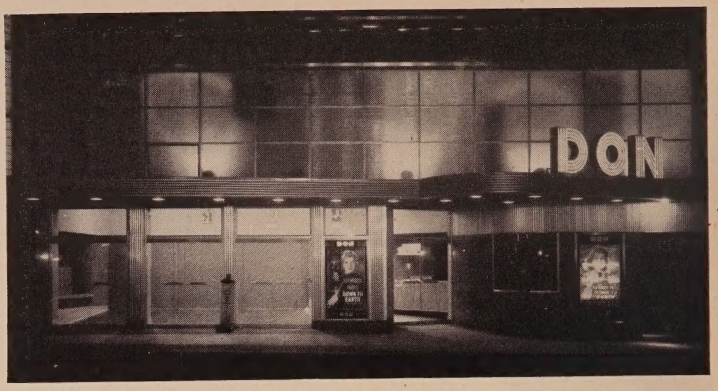
so that the low-hanging winter sun would not be blocked from shining into the building. Overhangs should be provided so that the unwanted summer sun, which is higher in the sky, would not shine into the building. Glass areas should be of the double-paned, self-insulating type so that solar heat would be "trapped" inside the building and would not immediately escape back through the glass areas.

If these conditions were possible in a theatre, solar heat could be a factor in supplementing the heating plant in cold weather. Doors of the theatre are generally being opened and closed for a relatively brief period, during show hours—and should not be a serious hindrance to solar heat gain. Factors such as geographical location, directional orientation, wind velocities, shading by nearby buildings, and the type of heating, ventilating and air conditioning system will all affect the degree to which solar heat is beneficial. The problem can best be handled by a competent architect who is familiar with the solar heat factors in his locality.

Large glass areas facing south which admit full sunlight during cold weather can help warm the theatre lobbies and entrance-ways. Certainly, theatres whose fronts are predominantly of masonry or some opaque material would not have as much help from the sun.

A still more important problem for most theatre owners would be to retain heat, whether from the sun or from other sources, once it is distributed throughout the building. Again, it should be remembered that single glass, particularly window or sheet glass, is a major "leak" for interior heat. Wherever possible these glass areas should be insulated, preferably by using a double-glass unit or storm sash. In that way a large amount of heat that would otherwise escape through the glass will be retained inside the building.

To sum up, the thermal value of glass to the theatre owner, and the possibility of solar heat through the use of glass would be individual to each theatre and, therefore, no general rule can apply. As noted, the variables encountered in the problem are geographical location, orientation to north, east, south or west; wind velocities; shading by a marquee or tall building on the opposite side of the street; fluctuation of the residual thermal heat within the structure itself; variation in lighting made in the lobby; variation in number of standees; roof exposure; type of heating, ventilating or air conditioning system used and operating hours in the day during which the theatre is open.



THE FACADE ABOVE THE ENTRANCE-WAY of the Don, Shreveport, La., is patterned glass which transmits light but assures privacy from the offices behind. Doors are tempered plate glass.

CONCLUSION

These, then, are a few of the possible applications of glass and glass products to the modern theatre. Many other uses will suggest themselves to the experienced theatreman, his architect and decorator. But this much is certain: glass will continue to be used to a greater and greater extent not only for its functional and decorative qualities but because of its constant availability through all and every emergency and condition of business. The effects that can be obtained by properly utilizing its great variety of developments are limited only by the imagination of the individual designer. It is without doubt the most adaptable of all present day structural materials and can be made to harmonize with architecture of any type. Its judicial use can spell the difference between a run-of-mill barely acceptable theatre and one that will continue to be modern and sparklingly up-to-date through many years to come. Dramatic and impelling glass promises much for the future of modern design in both new and refurbished theatres.

THE AMES IN DAYTON, OHIO, houses a modern lunch counter with large plate glass windows and doors. Curved glass for the ticket booth is another attention-getting feature of this theatre center.

Theatrical Applications of Formica

A Durable, Laminated Plastic of Rich Appearance, It Can Be Used to Advantage Throughout the House

The newest and best in interior finishing materials—materials designed to attract and please the eye of the patron and the pocketbook of management—have turned both the "dream theatre" of the drawing board and the tired, outmoded old theatre into glittering realities along the big city's "White Way" and the small town's main street. Furnishings are being installed for comfort as much as for durability. And decorations are as distinctive for their unusual beauty as for their toughness and ease of maintenance.

Using a modern material for modern theatres, it is possible to substantiate any "mood" or decorative whim with plastics. A prominent role among these modern materials is rightfully occupied by Formica.

The appeal of Formica to theatre management and to the cash-paying customer is not to the eye alone, although that is inescapably in its favor.

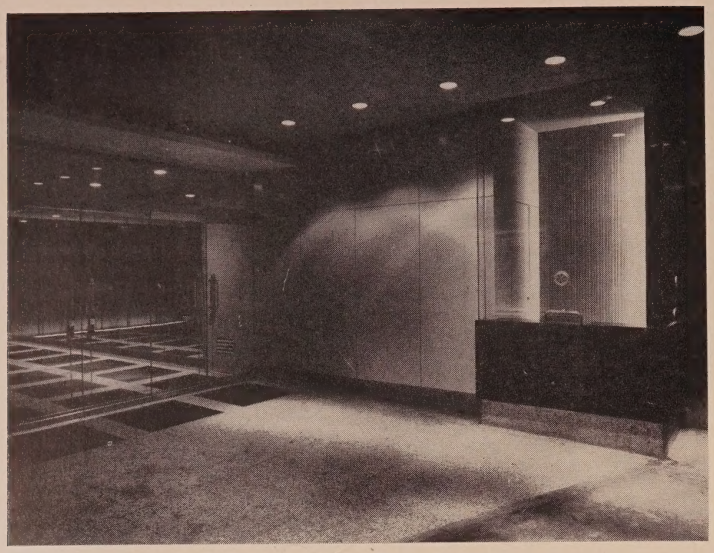
BRIEF: ***A modern material for modern theatres . . . Formica is one of the most versatile decorative and utilitarian products at the disposal of the designer and architect. With a wide variety of uses throughout the theatre . . . from the ticket booth to the restrooms . . . this tough, beautiful laminated plastic makes possible the combination of luxury of appearance and economy of maintenance. Through a recently developed inlay process . . . doors and panels may be decorated with Formica inlays of pictures or designs . . . in a vast range of colors. The Formica "Vanitory" . . . a single unit embodying several wash basins . . . is a notable improvement in washroom equipment . . . Formica ranks high with the products that make possible the ever-continuing modernization of the nation's showplaces.***

An equal importance of Formica to management is its durable qualities: color and pattern retention, ease of cleaning, and mar-proof surface. Add to that the choice of more than 60 color patterns, and it becomes apparent why owners, architects, and decorators have no difficulty in selecting the right color and the right pattern for any application.

Formica is a wear-conditioned laminated plastic that is ideally suited for both horizontal and vertical surfaces throughout the theatre, from ticket booth to restrooms. It wears for years without visible change in either surface pattern or color. Water, alcohol, and fruit juices cannot hurt it. It can also be "post formed," inlaid or curved, for modern design effects.

Maintenance of Formica is no problem; it usually takes only a damp cloth to remove smudges and dirt and keep it sparkling clean.

NO PROBLEM TO CLEAN THESE WALLS! Both of the side walls are finished in Gray-Green Formica, forming a neutral background for color displays any theatre might use. This installation is in the Strand Theatre, Milwaukee, Wisconsin. Theatre designed by Brooks Stevens Associates.



AN OUTSTANDING EXAMPLE OF MODERNIZATION was achieved in the Strand Theatre, Fall River, Massachusetts. Glass doors offset the beautifully colored Formica paneling and transom bar.

Since the physical appearance of the theatre is just as important as personal appearances of actors and actresses, cleanliness and beauty are of prime importance in maintaining repeat patronage. Nothing so sours a patron as a dirty, unkempt atmosphere. Dirt and untidiness should be driven out of the theatre before patrons are driven out because of it. A good reputation—and good repeat business—is built on the foundation of neatness, cleanliness and comfort, in addition to good entertainment.

That's where Formica enters the picture. Just as "clothes make the man," so Formica helps make a building a showplace, not just a theatre. It has eye-appeal equal to any decorative medium in the house. From ticket booth to the lobby with its refreshment counters, to the lounges and restrooms, Formica is equally and readily adaptable. Its usefulness is not confined to surfaces where there is apt to be great and constant wearing. Architecturally, its smooth attractiveness and easy cleaning qualities make it also desirable for door and wall panels, and table and vanity surfaces in restrooms.

EXPANSIVE as the state itself are these floral Formica inlays of the Majestic Theatre, Dallas, Texas.

Many Colors and Patterns

Functionally, the plastics and test-tube fibers have proved to be wonders indeed, and their future seems even brighter. But until lately they have rarely been notable for their good looks. Besides being generally brash in color, they had an alien, glaring slickness, and a look of obvious practicality that might be tolerated in a kitchen but not in a theatre. Now, colors are more subtle and textured and matte finishes are replacing the old dazzle.

Formica's many colors and patterns lend themselves to a variety of decorative schemes. Whatever the dominant color motif, there's a Formica color and a pattern to blend or contrast with it.

Among the newer patterns are the Picwoods, presently available in various wood grains and in color tones ranging from platinum through the "blonds" to deep, rich browns and reds. Costing no more than standard patterns, Picwood is available in simulated wood grains of mahogany, oak, walnut, primavera, and maple. Also available is the Realwood series of patterns, which actually have a thin veneer of wood.

Rising in popularity with the perennial pearl and linen finishes are the mellow Surfglo colors, having a run of 12 different colors. Moonglow is another of the Formica patterns which has gained wide commercial acceptance.

Should an unusually distinctive effect be desired, Formica inlays can be made to suit any artistic taste. Bold floral displays and informal drawings have been used to beautify the doors and walls of many theatres.

Formica Inlays

A novel technique pioneered by the Formica Company protects pictures and designs for theatre lobbies, lounges, and foyers against damage by embedding them under a transparent layer of tough, mar-resistant plastic. Called "Artlay," the new development permits illustrations to be painted either by oil or water color techniques, or reproduced by standard silk screen methods. The specially treated paper on which the design or illustration is painted is laminated by the same method employed in the production of decorative Formica sheet material. The top layer of the laminate is melamine resin, which turns transparent in the process to reveal the design or pictorial matter. At the same time, this top layer prevents damage by moisture or abrasion.

When silk screen processes are employed, as many as three different colors can be reproduced from a single screen by blocking off and printing each color separately. With multiple screens, as many as 12 colors have been used, and there is virtually no limit to the number possible.

If the painting is done by hand, shadings and colorings of infinite variations are possible, with the only restriction being the one against the "palette knife technique," which builds up paint to an undesirable thickness.

In either case, the medium used is standard silk-screen ink of the opaque

type. Decorative panels produced by the "Artlay" method have all the advantages of the more familiar Formica in pearl and linen patterns. They are unharmed by boiling water, fruit acids, alcohol and all ordinary cleaning alkalies. They will not crack or craze, and will resist cigaret burns. A damp cloth removes soil and stains from the smooth, non-porous surface.

Various Applications

Formica is often used on the counter of the ticket booth because of its good wearing qualities. Coins sliding across the surface of a Formica counter plate will not dim its beauty or wear it thin. Formica is used in many theatres to panel the ticket booth, entrance, and foyer doors. Many interesting decorative patterns are possible through the inlay method described above. Kick and push plates on doors are serviceable and attractive when fashioned from Formica sheeting.

The sharp rise in the sale of candy and other refreshments at the theatre has directed more of management's attention to the appearance of the stands where these goods are dispensed. The more attractive they are, the more sales punch they pack. Formica presents an ideal finish for these refreshment stands. Children crowding around it may smudge it, but will not harm the surface with their fingers or shoes. Here again, Formica assures low upkeep because it can be cleaned with the wipe of a damp cloth.

Ease of cleaning and attractiveness, also suggest the use of Formica on the lobby side of the standee rail, where sticky hands and popcorn seasoning pose a real maintenance problem. Here also is a kicking area of real magnitude, where a tough, wear-resistant product is mandatory.

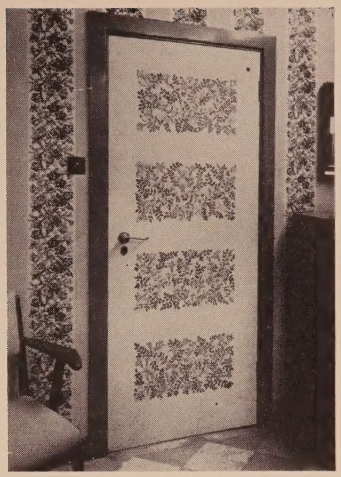
If any value at all is placed on the furniture in the lounge, it is the better part of wisdom to use cigaret burnproof Formica for table tops and other horizontal surfaces. Careless smokers leaving cigarets on the edges of tables can permanently disfigure ordinary wood tops, but not tops of Formica.

The "Vanitory"

Perhaps the greatest advance in recent years in functional decorative surfaces has been made in the restrooms. In these rooms, where cleanliness is rated of utmost importance by moviegoers, Formica toilet stalls and doors, and Formica "Vanitories" are well up to the most rigid standards of sanitation and good looks. One of the biggest improvements in the washroom since toilets were moved indoors, the Formica "Vanitory" is an attractive, single unit which embodies several built-in wash basins and soap dispensers, and yet gives the users plenty of space to put things. It makes the wash basin easy to clean and keep clean. The handsome appearance of the "Vanitory" inspires tidiness. In powder rooms, especially, the unit is most welcomed and appreciated by women patrons.

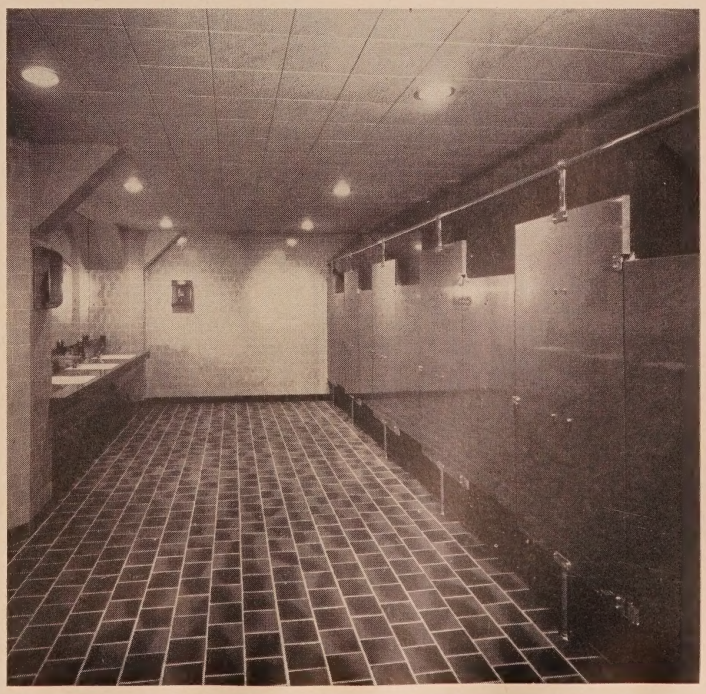
In the theatre as elsewhere, wherever decorative and highly protective surfaces are required, Formica satisfies the needs of beauty and long-range economy. Theatres are being planned, redecorated and remodeled, with an increasingly appreciative eye to the needs and desires of that all important personage, the patron. Fundamentally, he hasn't changed much since the days of Theda Bara and Valentino; he still wants a good night's entertainment for his money. But standards of comfort, sanitation and theatre appearance have climbed steadily over the years, and the patron has justification in demanding more than just a good picture on the screen. With scores of other products developed to make the theatre a more pleasant place to visit, Formica is playing an important part in bringing theatres up to the high standards of today, and making them look as modern as tomorrow.

THE FLORAL MOTIF of the above was interlaminate-printed with buff linette Formica veneer.



SIMILAR TREATMENT also produced this door, both featured in the Festival of Britain, 1951.

A CLEAN RESTROOM IS OF PRIME IMPORTANCE to any theatre. Formica Vanitory and Formica toilet stalls and doors make the room attractive and clean. A minimum of maintenance is required.



Perma-Stone for Dramatic Remodeling

Resembling Real Stone, This Molded Concrete Veneer Has a Variety of Indoor and Outdoor Applications

By J. E. Bateson
Perma-Stone Company, Columbus, O.

QUALITIES OF PERMA-STONE

It would be interesting to know how many thousands of theatremen are seriously seeking a satisfactory answer to the problem of what material to use for an exterior veneer on their theatre fronts as well as for interior facing on lobbies and foyers.

This is a problem common both to the operator anticipating a remodeling job and the one about to build a new structure. Regardless of the actual type of construction, the finished job must not only be substantial but it must look the part. Many owners are embracing Perma-Stone as an answer to their problem.

They want a material flexible enough to follow any contour. It must blend well when used in combination with other materials. Since choice of color varies widely in different localities and among individuals, it must be available in a wide color range. Fire-safety is a prerequisite to safeguard their patrons. Space is often a factor so it can not be too bulky. Neither new construction or remodeling is undertaken frequently so it must have long life. Maintenance costs must be controlled so it should require little, if any, attention. It must have eye appeal and, most of all, it must have the attractiveness required of a theatre.

Perma-Stone has all of these qualities. Being a Portland cement product, it is as durable as the sidewalk in front of the theatre. No matter what color or combination of colors is selected, additional work to take care of expansion, or patching to handle alterations, can be accomplished with perfect color matching.

BRIEF: ***Perma-Stone . . . a material and process for casting a stone-like facing directly on a prepared wall by means of molds . . . suggests many interesting possibilities as an exterior veneer on theatre fronts . . . as well as for interior facing . . . and as a logical decorative material at drive-ins.***

While steel reinforcing must first be applied to frame or old concrete walls . . . only a base coating is needed on other surfaces. The special Perma-Stone mixture is poured into a hand mold . . . pressed onto the prepared surface . . . and the result is a perfectly simulated quarried stone . . . which requires no additional treatment.

At a time when government restrictions pose an obstacle to remodeling . . . Perma-Stone may prove to be an especially valuable aid to modernizing the theatre . . . at a cost generally below that of other types of surfacing.

At the Drive-In

For the drive-in operator, it is a boon. Many outdoor theatres were built with simple and not always attractive materials. After a couple of years' operation the general appearance begins to look a little shabby and maintenance costs are high. To attract business and keep up with newer competition, something must be done to brighten up the buildings—to give them a prosperous look.

Perma-Stone fits into such a situation perfectly. It can be used sparingly in combination with other materials, if necessary, and can be expanded later, if desired. It is often used in a band at the base of a wall, starting just below the grade line and running up several feet. This not only gives the effect of a stone foundation but does away with unsightly discoloration caused by mud splashing.

On boxoffices, refreshment stands, restrooms, flower boxes, planters and other small buildings, its use takes them out of the commonplace and gives them an air of permanence.

When applied to the screen tower, whether partially or completely, it overcomes the "billboard" look so often present. The patrons immediately conclude that this operator has confidence in his establishment or he would not build a stone tower.

The very nature of the drive-in business requires the use of large areas. It also exposes all improvements to the ravages of the elements. Unfortunately, the owner cannot do much about the weather but he can do something to hold the damage by exposure to the minimum. The use of proper materials at the most serious points of exposure will go a long way toward controlling maintenance expense at opening time. Lumber, paint and the labor to use them are at an all-time high, and sometimes are not too easy to get at any

A BEAUTIFUL SETTING which could well be a corner of an extremely appealing theatre lounge showing an imaginative use of Perma-Stone. Its possibilities for such interior work are limitless.

price. Anything to be done in eliminating this waste and in getting satisfactory results is worth serious consideration.

At the Roofed Theatre

The roofed theatre operator is confronted with similar problems. While his building is not subjected to weather exposure to the same degree, it is exposed to severe abuse by foot traffic. This can be equally devastating. He, too, wants the appearance of permanence and low maintenance expense, both of which must be had at a price he can afford.

Frequently, the small operator is located in a remodeled building constructed originally for another purpose. His lease may only run several years, so he has used rather ordinary materials which he now finds were not too good an investment. His front and foyer which looked so glamorous begin to look a little down at the heels, and he must do something to hold his patrons against competition. It is best to take this step at the first sign of deterioration before the patrons start to shop around for another theatre. They are hard to get back when they once leave.

The same conditions apply to the large operator, even in a building constructed for his particular use. Outside fronts should be kept in apple-pie order. Lobbies and foyers should be made attractive. A well-designed, nicely proportioned fireplace or two in the lounge may never have a fire lighted, but can give a theatre that home-like touch. Use planters and flower boxes generously and, if artificial plants are provided, select the best and see that they are kept natural looking and clean. Several different live plants which do not require outside light or sun are available. It's a good idea to have more than one type of planting and alternate them every couple of weeks. Use removable pots or pans for this and it will not prove much of a job for your porter.

Everyone recognizes the superiority of stone as a building material, including your patrons. It does have some handicap, however, such as bulk and weight plus excessive cost. Perma-Stone has the appearance advantages of quarried stone but overcomes these handicaps. Anyone who can afford a permanent remodeling or new construction job will find it within his budget. Its use on original or new construction will eliminate the necessity for later remodeling.

No doubt you have seen Perma-Stone many times but have mistaken it for natural stone. You have probably admired it but felt that it was out of your price range. Actually, it is a relatively inexpensive surfacing material. It is not a new product, having been on the market almost 25 years.

ABOVE IS AN INTERESTING VIEW of a theatre front just before Perma-Stone application was begun. The original appearance is far from appealing. Below is the same structure after completion of the job. Without changing a single architectural line, a fresh and permanent new-look was accomplished.

HOW PERMA-STONE IS APPLIED

Building Felt

If the surface to be covered is of frame construction, a waterproof, asphaltum-saturated building felt or paper is first applied, and secured with steel reinforcing, nailed eight inches on center with galvanized nails. This will prevent moisture penetration from the coatings to follow. The felt or paper should be applied horizontally to shed water, and nailed securely to prevent tearing by the wind. In open frame construction, that is, where no sheathing or weatherboard is used, heavy wire must be stretched across the stud faces at intervals of at least eight inches before the felt or paper is applied.

Steel Reinforcing

Over this goes a sheeting of metal lath or steel stucco netting. Types of steel reinforcing recommended are: expanded diamond mesh, steel lath weighing not less than 3.4 pounds per square yard, with openings at least three-eighths of an inch; woven galvanized steel fabric, no lighter than 18 guage for one-inch mesh and 17 guage for one-and-one-half-inch mesh; or welded galvanized steel fabric two-inch square mesh, no lighter than 16 guage.

Steel reinforcing must be applied to all surfaces of wood, composition board, old stucco, smooth tile, glazed or soft brick, painted or waterproofed masonry, old poured concrete, and all chimneys. Metal reinforcing must also be applied over all metal flashing where

the base coat is to be carried over the flashing.

This reinforcing is applied horizontally, furred out from the wall from one-quarter to three-eighths of an inch by means of self-furring dimples or furring nails, and is secured with galvanized nails placed a maximum of eight inches on center. The nails should be long enough to insure firm anchorage in studs and sheathing, or in mortar joints in masonry. Reinforcing must be lapped not less than two inches at all edges, and, where frame walls meet masonry construction, a lap of at least four inches must be provided.

Care must be taken to prevent reinforcing from pulling tight on outside corners, and it must be furred at least a quarter of an inch from each corner so that base coats will fill in solidly behind the reinforcing. Metal reinforcing on inside corners must be butted, and securely nailed in place, but not connected. Additional reinforcing must be applied at the top, bottom and corners of all openings.

It is important that all openings, copings, overhangs and chimneys be properly flashed or caulked to prevent moisture penetration. Of course, this should be done before the application of metal reinforcing or base coats.

Base Coat

Next comes a heavy base coat, which is trowelled on, and forced back of the steel covering. This in principle, forms the same reinforced concrete as is used in heavy construction, but it is much lighter. The base mortar consists of one part Portland cement to three parts uniformly graded, washed plaster sand, and seven per cent hydrated lime. Care must be taken in the mixing of this mortar so that all components are accurately measured and thoroughly mixed after water is added. The water content is the minimum necessary to obtain proper workability.

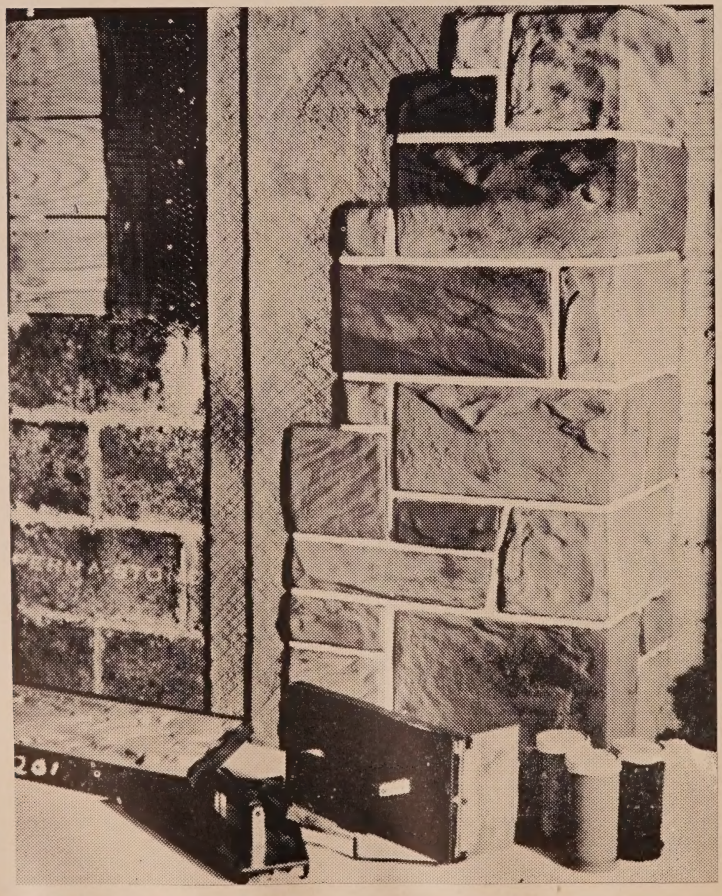
The base coating is applied in two coats on metal reinforcing to a total thickness of three-quarters of an inch.

Tile, concrete, or cinder block surfaces are given a one-half-inch coating of the base mixture, which is then cross-scratched and allowed to cure, during which time the base coating is kept continually moist and free from frost for two days from its application. No pounding or hammering on either side of the wall can be permitted during the curing period.

Before the base coating is applied to old poured concrete surfaces, steel reinforcing should be applied or the surface should be sand-blasted to a sufficient depth to roughen it for the suction required to insure a proper bond with the base coating.

New poured concrete structures should be acid cleaned with a solution of one part muriatic acid to three parts water. The walls should be wet prior to the application of the acid so that the acid will act on the surface only. After the acid treatment, the concrete should be thoroughly washed with clear water, and, when dry, should be broom-dashed with a one-to-two mix of Portland cement and sand.

THE ORDER OF COATINGS over several different materials such as cinder block and wood is seen in this view together with a cross-section of Perma-Stone in the process of application.



Perma-Stone Coat

At this point, the artistry begins.

At least nine days after the base coatings have been applied, trained mechanics can go to work with Perma-Stone hand molds to lay on the special Perma-Stone facing compound in individual castings of various sizes, shapes and contours to simulate quarried stone.

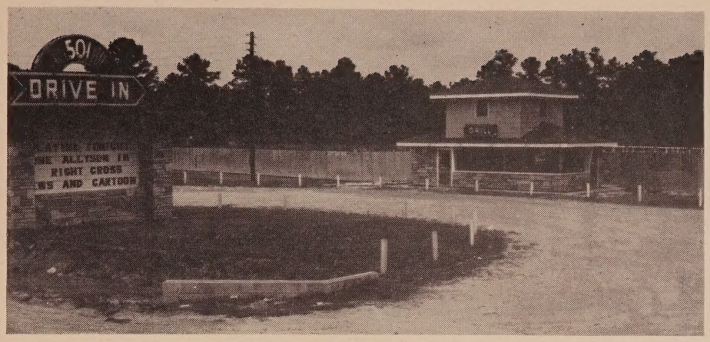
The facing compound, consisting of Portland cement, aggregates, crushed quartz, mineral colors, metallic hardeners and waterproofers, is mixed dry to a uniform color, and then is thoroughly mixed to uniform consistency after enough water has been added to obtain proper workability. The Perma-Stone facing compounds offer a wide range of natural colors, making it possible to reproduce almost any stone indigenous to the locality. Only standard factory color combinations can be used.

The molds come in standard lengths of 8, 16, 24 and 32 inches, and standard widths of 4, 8 and 12 inches. Also available are jack arch molds and keystones, angles for various pitched roofs, and corner molds with attachments to make returns up to eight inches, in one-inch steps. Odd sizes can be cut after casting.

The mold is first lined with a wax paper membrane, and the colored surfacing material is sifted in to obtain varied colors, and veined and mottled effects. The mold is then filled with the Portland cement and sand mix, and is pressed firmly onto the prepared wall surface. The mold is manipulated to effect a uniform bond, and is removed at once, leaving the wax paper to aid in the curing and to keep off any mortar which might be spattered on it by the next cast.

All Perma-Stone is neatly laid in a proper masonry pattern with the largest side of the stone form set horizontally, unless otherwise specified, and with no cross joints. Headers or arches over doors, windows, or other openings are also laid in accordance with conventional stone designs.

The joints are then raked, and the wax paper is stripped off, leaving the stone clean and finished with natural



A JUDICIOUS USE of Perma-Stone for a drive-in theatre is illustrated. It lifts the appearance of the concession building and entrance out of the commonplace and gives them an air of solidity.

cement joints. Joints may be pointed or beaded with colored mortar, if desired.

Advantages

The surface that results is not only pleasing to the eye and in keeping with the principles of modern design, but is fire-proof, termite-proof, and acts as an insulator. The cost of installation is generally below that of face brick construction.

No footer, or base, is required, as the load is equally distributed over the whole wall, from top to bottom. Averaging only an inch and a half thick, a Perma-Stone surface requires no additional wall depth. Thickness can even be reduced somewhat to comply with building codes which do not permit excessive encroachment over sidewalks. No painting is required, as the colors are "built in." Due to the flexibility of its installation, it can be applied over walls with unusual contours, and even around columns with a 12-inch radius.

On wainscotings, in foyers and lobbies, it is scuff-proof. For planters, flower boxes, and fireplaces, it need not be bulky. Perma-Stone offers the effect of quarried stone and the durability of reinforced concrete at a fraction of their cost.

Dealers

Perma-Stone installations are handled through licensed dealers in a trading area consisting of a county or group of counties. Dealers maintain offices and show rooms and contract for installations directly with customers or building contractors.

Guarantee

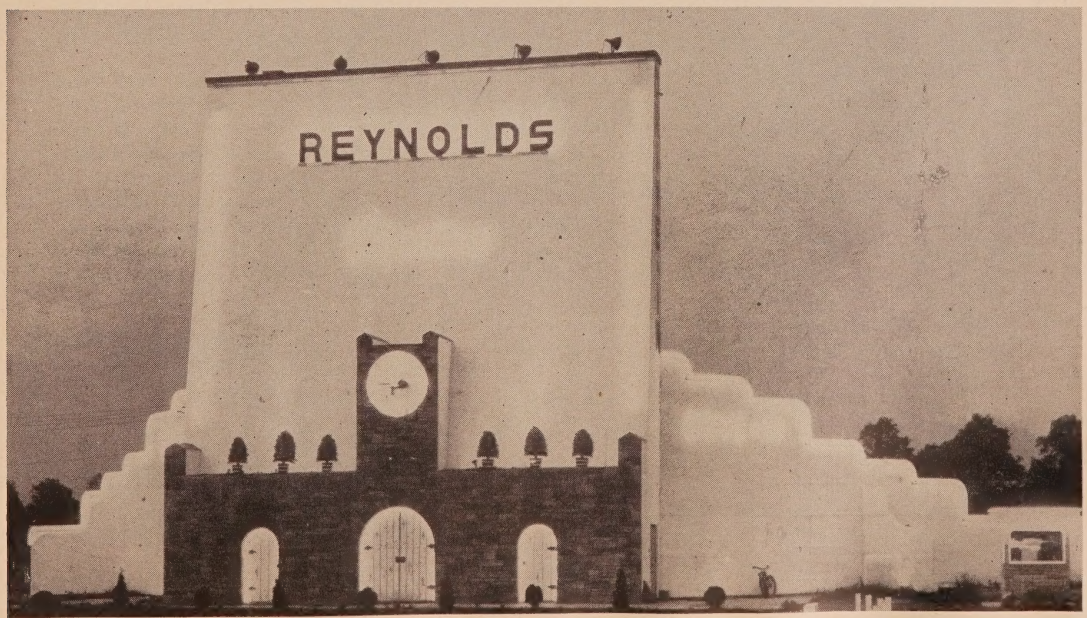
Each installation is guaranteed by the Perma-Stone contractor for a 20-year period. If during that time the installation separates its bond or comes off the wall because of freezing, natural elements, or any other cause, except where it has been subject to any accident, alteration, abuse, or misuses, the contractor is pledged to repair or replace all such damage at his own expense. Also covered in the guarantee are all materials and workmanship involved in the installation.

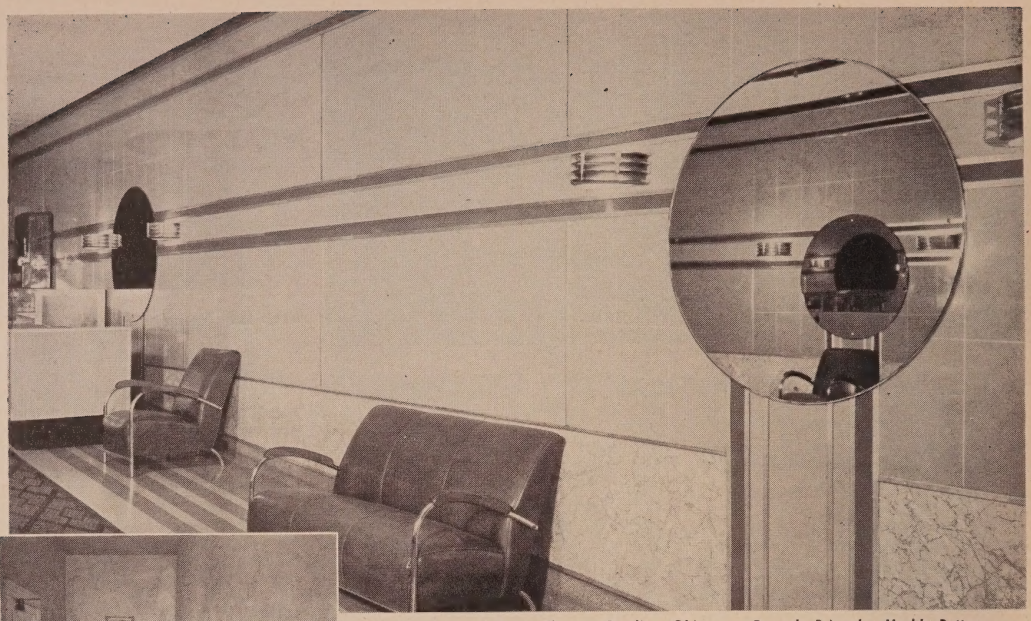
Timely Value

At a time when government limitations present certain obstacles to remodeling, the value of Perma-Stone as a surfacing material which requires the use of no or relatively small quantities of steel (in the case of frame or old concrete structures which must first be covered with steel reinforcing) becomes apparent. It offers a simple and inexpensive method of replacing gingerbread ornamentation with rugged, handsome stone facing, and provides a means of closing openings for windows and unnecessary doors to streamline the building's appearance. Inside the theatre —in the lobby, lounge and elsewhere— the applications of Perma-Stone are limited only by the designer's imagination.

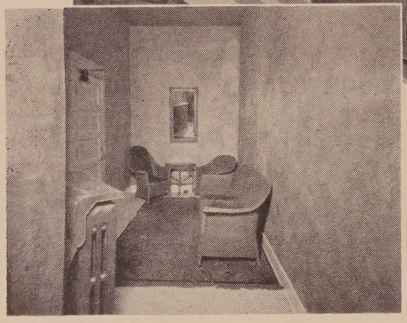
For the drive-in operator, Perma-Stone offers boundless possibilities for decorating the roadside signs, screen tower, refreshment stands, and restrooms with a material that is ideally suited for outdoor use, both in appearance and durability.

NOTE THE TRIM BASE of the screen tower, the way in which Perma-Stone offsets the flat billboard effect and how it blends ideally with such a rural setting.





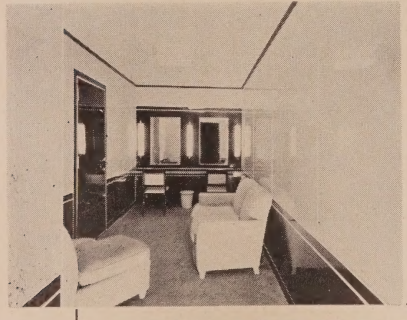
Modern foyer of Emery Theatre, Reading, Ohio, uses Rose de Brignoles Marble Pattern Marlite wainscot, plain and scored Marlite upper walls with two feature strips of Persian Red Marlite.



BEFORE ◀

AFTER ▼

Spotless, sparkling Marlite plastic-finished wall and ceiling panels quickly transformed this uninviting ladies' lounge in the Hippodrome Theatre, Marietta, Ohio, into a smart, pleasing interior—at amazing low cost!



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Contact any of our offices or showrooms to see these new Formfree designs. A letter on your business stationery will bring you both booklets free of charge! Write to Dept. 10-28, The Mosaic Tile Company, Zanesville, Ohio!

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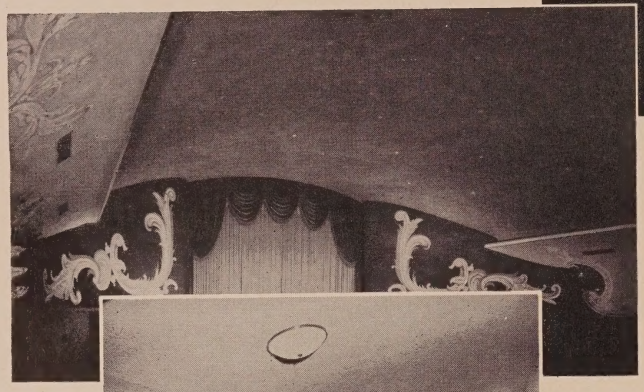
INSULATION



← *View of the auditorium of the Cornell Theatre, Burbank, California, in which SprayCraft was used with excellent effect from both an acoustical and decorative standpoint.*

← *View of the lobby of the Niantic Theatre, Niantic, Connecticut, in which Spray-Craft was used for the interior ceilings showing the rich appearance of the material.*

ACOUSTICAL CORRECTION

•

CONDENSATION CONTROL

•

FIREPROOFING

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INSULATION

Typical Theatre Installations

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Baker Theatre, Baker, Ore.
Cornell Theatre, Burbank, Calif.
Crest Theatre, Ocean City, Calif.
Fairview Theatre, Fairview, Ohio.
Garnear Theatre, Montebello, Calif.
Niantic Theatre, Niantic, Conn.
Sea View Theatre, Blaine, Wash.
Torrance Theatre, Torrance, Calif.
20th Century-Fox Sound Stage, Hollywood, Calif.
Valley Theatre, Lancaster, Calif.
Vista Theatre, San Diego, Calif.

. . . and many others . . .

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DRIVE-IN THEATRES

1952

Indoor Drive-In — An Idea for the Future

Part of a Community Shopping and Recreation Center, This Unique Showplace Could Fulfill a Definite Need

By WALLACE AGEY
Vice-President in Charge of Sales
Drive-In Theatre Manufacturing Company

There was a movie I particularly wanted to see when I was visiting Montreal recently, but as I started out for the theatre the hotel doorman said the outside temperature was 28 degrees below zero. It didn't take me long to decide to stay indoors that evening. Then the idea for a roofed drive-in theatre was born.

I thought how pleasant it would be to be able to drive from one's garage at home directly into a heated theatre, see a first-run picture in the comfort of the car, and drive home—all without having to get out of the car at any time. Such an indoor drive-in would have obvious advantages in extremely cold weather, as well as when rain poses a threat to milady's finery or that suit fresh from the cleaner, and would eliminate the parking problem, one of the big deterrents to movie-going in the city. The more I considered the idea, the more it appealed to me.

BRIEF: ***The strongest selling points of the roofed theatre in a shopping center and the outdoor drive-in have been combined in a plan to integrate an indoor drive-in theatre into a single structure with a community shopping and recreation center . . . The potentialities of such a unit . . . with each component part operating to the advantage of the others . . . suggest a wide new field for future exploration. Estimated to cost from three to four million dollars, it is thought that such a project could be amortized in from 20 to 25 years. Since the center is planned on a huge scale, it would have to be located in cities with a large enough concentration of population to supply adequate patronage . . . and would be best suited to localities where winters are normally severe. Two alternate, scaled-down versions of the original plan are offered. More than a mere dream . . . the idea of an indoor drive-in in a community shopping and recreation center is well on the way toward realization.***

That night I roughed out some sketches of how I thought an indoor drive-in theatre should look and worked out some preliminary cost estimates. As the idea took form, I at first visualized a large, one-story building housing the theatre and a children's playground; then the suggestion of a two-story structure, with the theatre on the top floor and a complete shopping center and recreation area on the ground floor, presented itself.

The potentialities of a shopping center, a recreation section, and an indoor drive-in theatre, all combined in one compact, efficiently planned unit, would be enormous. Each of the three would have separate but supplementary customer appeals. The shopping center could include grocery stores, pharmacies, restaurants, florists' shops, jewelry and appliance shops, clothing stores, bank branches, and even chain department store branches. Incorporated in the recreation area could be a swimming pool, tennis courts, an arena for spectator sports, a dance floor, and other features. Persons attracted by the shopping facilities or some feature of the recreation center would very likely attend the theatre as well. All general components of the unit would operate to the mutual advantage of each other, as has been repeatedly demonstrated across the country at large community shopping centers which include theatres (see "A New Theatre in a Regional Shopping Center" in this volume—Ed.).

An indoor drive-in theatre would combine the strongest selling points of the outdoor drive-in and the conventional shopping center theatre, while having several additional advantages over both.

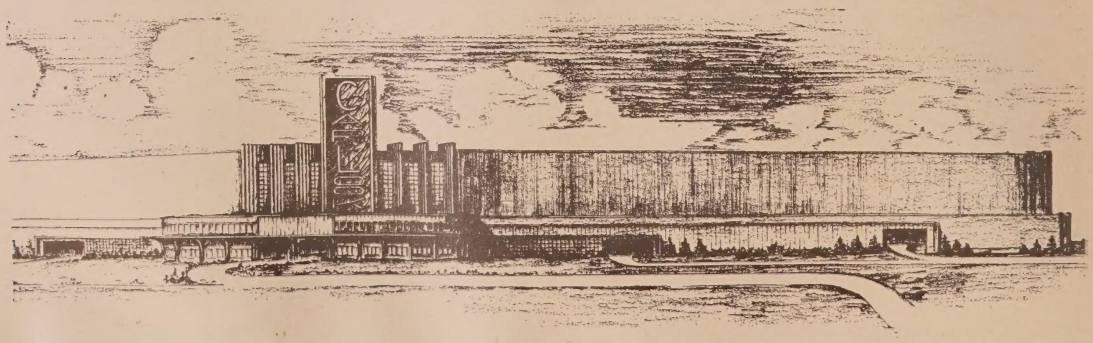
Some Advantages

Unlike the outdoor theatre, the roofed drive-in could operate from noon to midnight, and in all weather. There would be no more waiting until dark to run the show. There would be no need to end operations in early fall or cancel performances in unseasonably bad weather. There would be no annoyance from mosquitoes and other insects which plague drive-in patrons on hot summer nights.

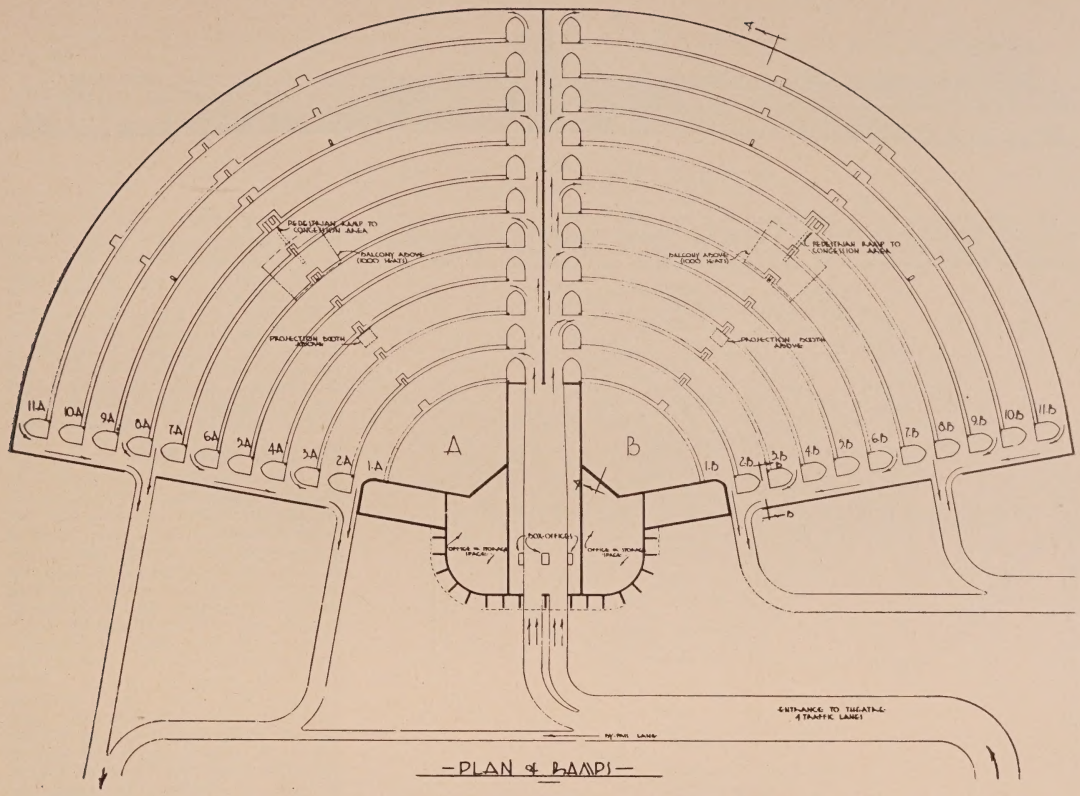
Planned as a dual-screen operation, with a partition of metal lath and plaster dividing the theatre into two separate but identical parts (see accompanying sketches), two different films could be run simultaneously. The theatre, really two theatres in one, would have a capacity of 1,100 cars (550 to each side) and would have balconies to seat 1,000 walk-in patrons on each side. (If this big-scale planning seems too grandiose for practicality, think of how fantastic, say, Radio City Music Hall would seem to exhibitors in the nickelodeon era, or recall the scepticism which greeted the announcement of the first outdoor drive-in about 20 years ago.)

In front of each screen there would be a stage with all accessories necessary for vaudeville shows. Also, the theatre could be leased for Sunday morning church services for both car patrons and walk-ins.

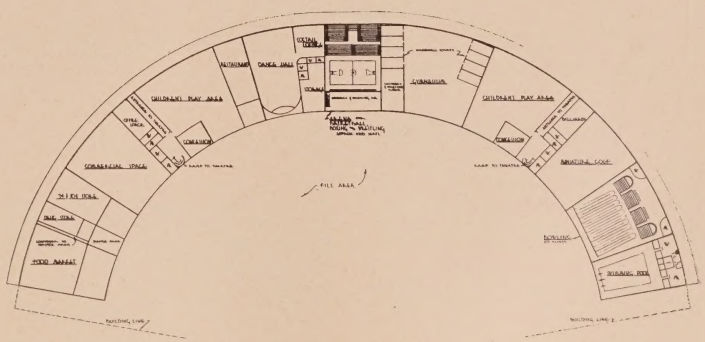
A playground for smaller children, equipped with a merry-go-round, mechanical horses, swings, slides, and everything known for their amusement, would be situated on the lower level of the building so that it could be easily accessible to the children of shoppers as well as those of theatre patrons, and would be easily reached from the theatre by pedestrian inclines leading from

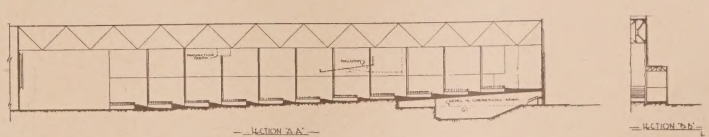


THE ROADSIDE VIEW is that of a large and attention directing facade that can be further dramatized through flood and strip lighting. Commercial development follows the highway.



PLAN (above) indicates a capacity of 550 cars on each side for a total of 1100. RECREATION and COMMERCIAL AREA (right) is under the perimeter of the back ramps. See sectional.



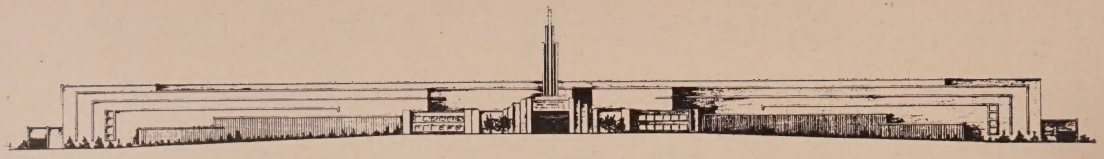


the foot of each parking ramp down to the lower level. Refreshment stands and restrooms would also be situated on the lower level.

One of the big advantages of the indoor drive-in which would certainly find favor with families who regard the weekly marketing trip as an arduous chore is that dad could park his car in the theatre and contentedly watch a movie while the kids enjoy themselves at the supervised playground on the lower level and mamma goes about her merry way, shopping in the center's stores. The stores could have messengers to wheel packages out to the family car in rubber-tired carts during the show or at the break.

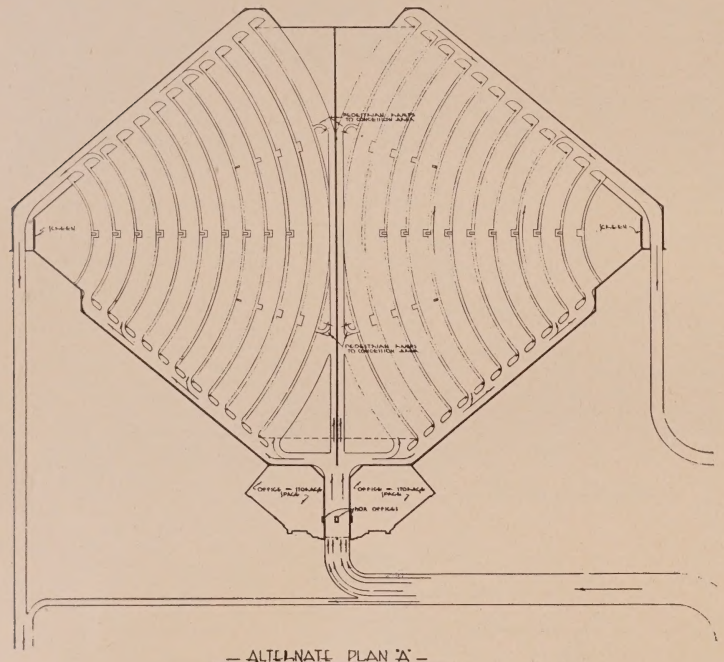
Location

Obviously, an indoor drive-in, even as an adjunct to a shopping and recreation center, would not have as much appeal in such places as Houston, Los Angles, Atlanta, and other large cities which enjoy fairly warm weather the year round, even though the theatre would be air-conditioned in the summer as well as heated in the winter. But in colder climates the indoor drive-in would have a tremendous potential. As the center would have to be situated near large population concentrations in order to draw enough patronage to make it a paying proposition, the number of such projects which could function profitably would, of course, be quite limited. With one theatre-shopping-and-recreation center for each 500,000 of concentrated population, I visualize five centers serving the New York city area, three for Chicago, two for Detroit, Philadelphia and Boston, and one in Montreal, Toronto, Winnipeg, Vancouver, Minneapolis, Milwaukee, Denver, Cleveland, Buffalo, Arkon, Columbus, Toledo, Indianapolis, Cincinnati, Louisville, New



FRONT ELEVATION ALTERNATE PLAN "A"

A DIFFERENT CONCEPTION could produce a slightly more rectangular building with a large Recreation and Shopping center down the middle and open at both ends for ventilation and light. Under this arrangement the car capacity could be increased to 1200; with the large arcade under the back ramps.

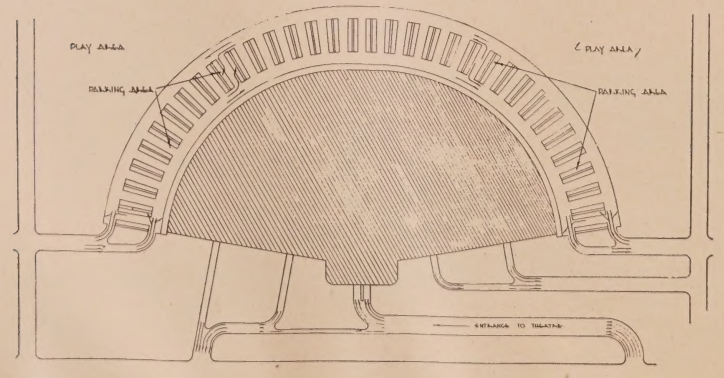


— ALTERNATE PLAN "A" —

Haven, Newark, Dayton, St. Louis, Providence, Trenton, Harrisburg, Omaha, Des Moines, Wilmington, Kansas City, Baltimore, Washington, Pittsburgh, Rochester, Syracuse, and Albany.

On the basis of today's building costs, each project would cost from three to four million dollars, exclusive of land.

PLOT PLAN of the original proposal illustrates the manner in which orthodox exterior parking facilities could be added to serve the patrons who wish to shop rather than attend the drive-in theatre.



Careful estimates indicate that ...als from the shopping and recreation ...eas would amortize the cost of the center in from 20 to 25 years.

With the idea of an indoor drive-in roughed out on paper, I was convinced that it was not an idle dream but a practical answer to a definite need and the beginning of what may well become the most significant development in the field of exhibition in the years to come.

The Idea Takes Form

I went to Servis and Van Doren, consulting engineers, outlined my plans, and commissioned them to translate my rough sketches into preliminary drawings which would show exactly what I had in mind. As we discussed the idea, the engineers were enthusiastic, agreeing that it was entirely feasible, and suggesting some additional details.

Each side of the theatre would measure about 800 by 600 feet, and the roof would be supported by only three columns. This latter detail, certainly unique in theatre construction, takes into consideration the heavy snow loads which the center's roof would have to bear in such cities as Winnipeg, Toronto, Montreal, and Buffalo. The supporting columns would eliminate parking spaces for only about seven cars.

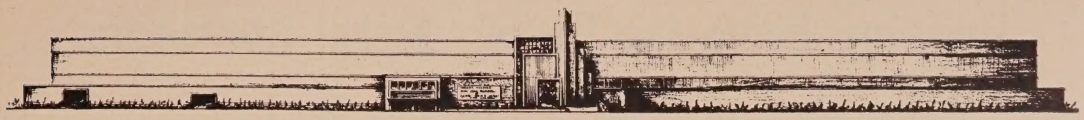
The projection booths, suspended from the ceiling on each side of the theatre, would be about 240 feet from the screen. The overall size of the screens would be 62 feet high by 58 feet wide, with a picture size of 40 feet by 54 feet.

In-car speakers would be used, just as in an outdoor drive-in, but instead of being mounted on posts the speakers would be housed in metal cabinets built on the rail of the walkway in back of each ramp.

The lighting would be much like that of a conventional drive-in, with ramplights, roadway lights, and directional signs serving most of the illumination requirements.

A problem which we thought would pose serious difficulties—how to eliminate automobile exhaust fumes — has been solved in several different ways, and the most satisfactory method is yet to be selected.

While certain areas of the country might have sufficient population concentration to support an indoor drive-in with a capacity of 1,100 cars and 1,000 walk-in patrons, there might exist in a particular area certain factors — economic or otherwise — which would rule out the practicality of so large a project. Moreover, there are many localities which are not densely enough populated to insure profitable operation of such a center, but which could well support a scaled-down version of one. With this in mind, two alternate plans, both em-



FRONT ELEVATION ALTERNATE PLAN "B"

bodying the same general principal as the first, were drawn up to be applied under such circumstances.

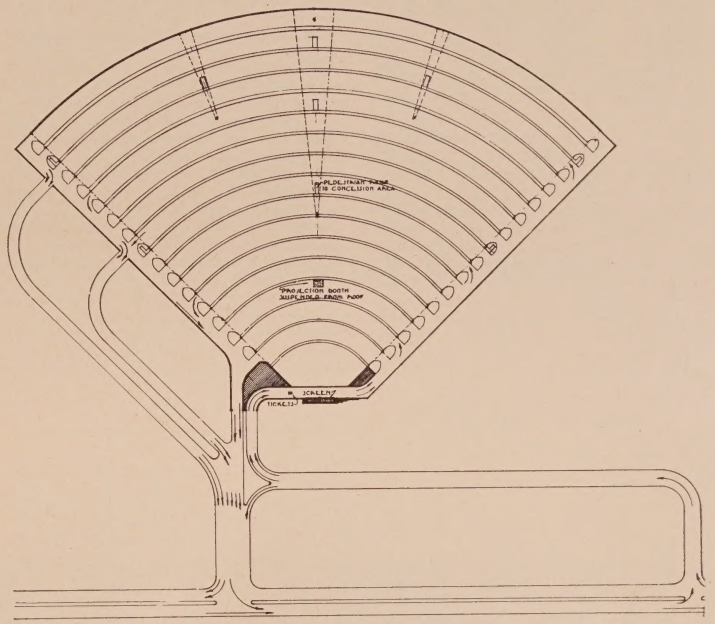
Alternate Plans

The first alternate plan calls for a larger parking area to accommodate 1,200 cars, and eliminates the balcony for walk-ins. The two sections of the theatre form a diamond instead of a semi-circle, as in the original plan. The second alternate plan reduces the capacity to 960 cars, also eliminates the walk-in section, and has but one screen. Under this second alternate plan, the whole theatre would closely resemble one of the two sections in the original proposal.

After copyrighting the idea for the center and applying for patents on its design, our company planned to license the project under a royalty basis, and collect a percentage of the theatre grosses but not share in the shopping and recreation area returns. At the time government restrictions were imposed on commercial construction, several investors were negotiating with our company for franchises to operate indoor drive-ins in St. Louis, Minneapolis, and Toronto. In addition, several large insurance companies have been very receptive to the idea of financing such projects in other parts of the country.

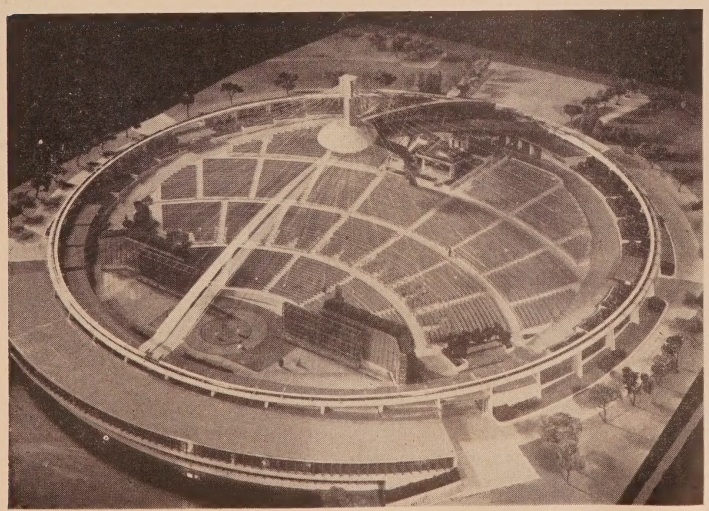
Having evolved from the dream stage to the drafting board, the indoor drive-in theatre is but one short step removed from realization.

STILL ANOTHER PLAN could be adopted where one theatre with a 960 car capacity would suffice. Or where budget difficulties are encountered the original proposal might be constructed in parts.



ALTERNATE PLAN "B"

EDITOR'S NOTE: For those who doubt the forward-thinking realism of Mr. Agey's views.



As a glimpse into the future: a revolutionary rain-defying amphitheatre, that can be covered by a huge plastic umbrella in two and one half minutes, will be built in Pittsburgh when government restrictions on metals use are lifted.

This novel structure will house the activities of the Pittsburgh Light Opera Association. The elements-free arena, believed by its designers to be the world's first, will be used for concerts, lectures and stage performances. One switch will operate the cover.

Seating 9500 patrons, the plastic fabric tent top of this unusual bowl will be supported by a movable steel framework. A giant arch-like frame extending from the rear to the center is the key to the arrangement. At the end of this cantilever a mast will rise overhead. From here, connecting cables will run to the various roof segments.

$500,000 of the estimated $1,000,000 cost has already been provided from the Edgar J. Kauffmann trust fund, and the balance has been pledged by the city of Pittsburgh.

Building Drive-Ins During Metal Shortages

Limits on the Availability of Steel and Copper Need Not Rule Out Outdoor Theatre Construction

By Al Boudouris
President, Theatre Equipment Company, Toledo, Ohio

BRIEF: ***Steel, copper, and aluminum . . . while presently available in limited quantities for use in theatre construction . . . are still in short supply. But even what is today available could be sharply diminished or completely cut off by sudden shifts in domestic or international conditions. In such a highly possible eventuality, drive-in construction could conceivably continue . . . if government regulations are fully understood and liberally interpreted . . . and if wood is used to do the job of steel in screen towers and speaker posts. Described in this article are some expedient measures which would be of value to a drive-in owner at any time . . . but which would assume special importance if NPA controls on theatre construction are restored to their original rigidity.***

While government restrictions on theatre construction have been eased sufficiently to permit the building of some drive-in theatres, steel, copper, and aluminum remain in short supply. Sudden, unpredictable changes in domestic or international conditions could further diminish or completely cut off supplies of these metals and bring about the restoration of the construction ban. If, for some unforeseen reason, the supplies of steel, copper, and aluminum become limited enough to warrant new construction prohibitions, would the building of drive-in theatres necessarily come to a halt? The answer is no, for even under the original stringent NPA regulations it was possible to build small outdoor theatres within full compliance of the rules. The two regulations which were most restrictive were the two-ton limitation on steel and the 200-pound limitation on the use of copper.

(Present regulations, subject to change at any time, permit a theatre builder to use five tons of steel, 200 pounds of copper, and 250 pounds of aluminum in any one quarter. This means that if a builder started construction of a theatre in the last week of September, 1952, which he would finish in January, 1953, he could purchase 15 tons of steel, 600 pounds of copper, and 750 pounds of aluminum, as his purchases would extend over three quarters.)

Assuming that conditions take an adverse turn and rigid controls are once more imposed on all commercial construction, it is still very likely that a 300-car drive-in could be built and expanded each quarter to practically any size.

Class A, Class B Equipment

To understand how a modest drive-in could be built if the original controls are restored, the following NPA rules should be noted:

1. Class A equipment is that equipment which you purchase and fabricate into a roofed building or any other structure on your own site.
2. Class B equipment is that made of steel, copper or aluminum, which you buy as a completed unit and simply install when you bring it to your site.

ANOTHER 300-CAR DRIVE-IN THEATRE designed, built and equipped by Theatre Equipment Company. Owned by Mallers Brothers and located in Bluffton, Indiana, the theatre is equipped with Century projection and sound, Strong lamps and rectifiers, and Eprad speakers. This is typical of construction under restricted conditions but, as can be seen, most acceptable facilities are provided.

Class B equipment includes projectors, sound equipment, speakers, plumbing fixtures and extension cord. All of these items that utilize steel, copper and aluminum, are not charged against theatre construction. For example: A new gasoline station being built today does not have charged against it the huge gas tank which goes underground. This tank is delivered as a complete unit to the site and installed in the ground. Many oil companies have been able to build service stations because these storage tanks, representing several tons of steel, are not charged against the actual construction of each project.

Therefore, it is possible that the prefabricated steel screen tower, which is delivered to the job ready to be set in place, could also be interpreted to be in the Class B category.

In Class B equipment, the manufacturer of the article has to make it under his allotment of steel, copper, and aluminum. The manufacturer, of course, has to obtain his materials through normal channels. If he is furnishing items for a project which rates a priority, he asks for an extension of the priority. If the manufacturer has some fabricated articles that can be used for a drive-in theatre — and he can't use them anywhere else — then, of course, it is his privilege to sell them to the drive-in theatre owner, but he can't ask for a priority in order to replace the material.

With these facts firmly established in your mind, and with a few expediencies to be outlined below, you could easily build a drive-in in compliance with tightened restrictions.

Wooden Speaker Posts

If the NPA decided that the steel posts for your speakers are not Class B material—then you will have to build the speaker posts out of wood, as follows:

Take two 2 x 4's the proper length (approximately 6'8") and have the lumber company rout out a half-round on one of the wide sides of each 2 x 4. These two 2 x 4's can then be nailed together to make a post with a hole up the middle for the wires. Then obtain from a hardware or automotive supply store, a circular saw of 2⅜" diameter. By using the saw on one end of the post, you can cut a nub that is 2⅜" in diameter—or just right for the drive-in theatre junction box. Then, take an ordinary saw and cut the waste off around the top of the post so that the junction box can slip on and be attached to the round end produced on the end of the post. Incidentally, this makes a better looking post than the round pipe post. It stands up better, can be painted various colors or striped; or different sides may be painted contrasting colors.

Wooden Screen Tower

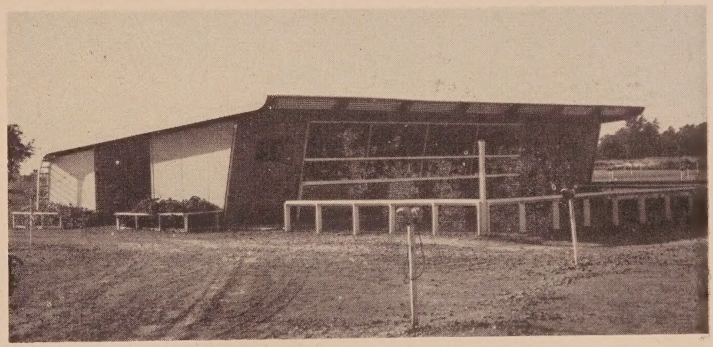
If your local compliance bureau decides that a prefabricated steel tower is not Class B material (or, if someone places a complaint with them), you will, of course, have to build the tower of wood.

The wood tower can be just as strong as any steel tower, if as much money is spent on it, and if it is properly designed and built. In many cases, a wood tower will stand up even better. There are many plans available for wood towers, or any competent architect can design one. Prefabricated wood towers, up to any usable size, are also available.

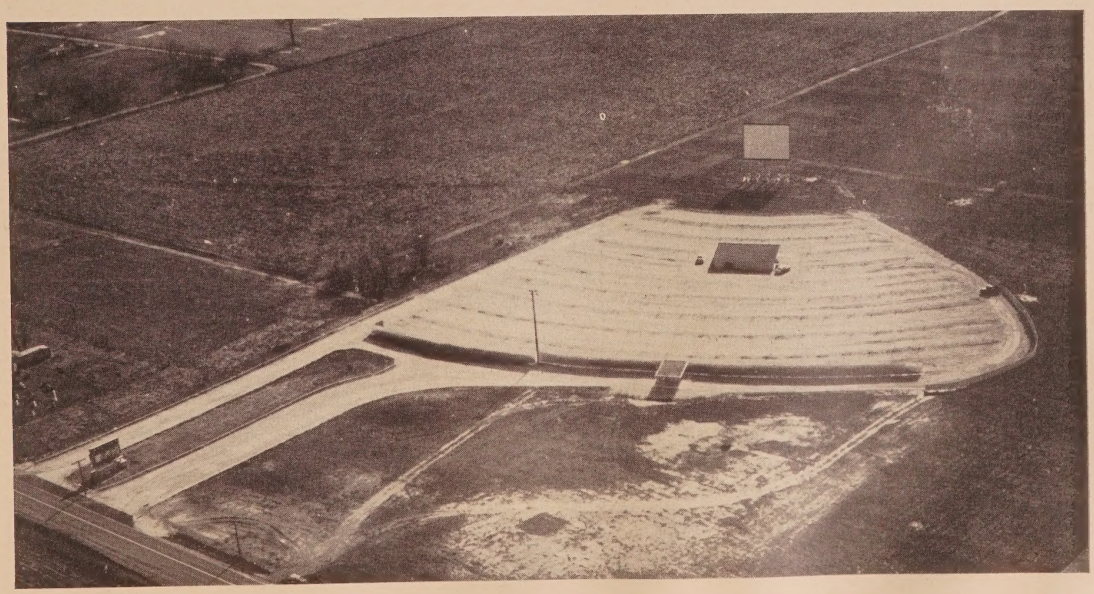
Wiring

The biggest and most troublesome problem in building a drive-in theatre today is the very short copper allowance. This will be a real and serious

THE HOLLYWOOD INFLUENCE ON DRIVE-IN STYLING for modern concession stands is evident in the Tower Drive-In Theatre at Elyria, Ohio. It is attractive and, best of all, within restrictions.



ANOTHER MALLERS BROTHERS' DRIVE-IN is this one in Portland, Indiana. Note the efficient, cost-saving screen tower and the well-planned placement of the roadside attraction board.



bottleneck if the old controls are reimposed.

But the 200 pounds of copper is ample, if the power company will bring power overhead to the concession stand and projection room, for then you can later put the service underground to the concession stand and booth. There is then enough copper, in weight, to furnish the underground wiring for the speakers and also the wiring up of the buildings.

Several times we have been able to have the power company bring service from the back, to the concession stand, and then bring us another service to the tower, to furnish power at that location.

The power companies are entitled to do this for you if they care to. They have a copper allotment, just as any other manufacturer or business does. If they will bring the power in overground, on poles, to where you need it, it is entirely legal and proper. Usually, the power company will protest but this is simply because they cannot ask for further allotments for each quarter, and they want their copper to go as far as possible, giving service to as many people as possible. However, they can and probably will bring the power to you in this way, if you use some ingenuity and persuasion in talking with the company.

The underground wire for the speakers weighs a little over 17 pounds per thousand feet. An ordinary 300-car drive-in needs only 8,000 feet of underground wire, so that still leaves ample copper for wiring in everything else. If the power company is unwilling to bring the power in overhead, you might prevail upon your supplier of copper wire to cut the wire in suitable cord lengths, so that all you have to do is attach it from junction box to junction box. Thus it may be possible to interpret this as being Class B material. In other words, if you don't have to fabricate the material on your job, and you purchase the wire simply as you would any other extension cord or cord length at the hardware store, you are privileged to use the wire without applying it against your quota. Since this is drawing the line pretty fine, it would be advisable to check locally and see if the interpretation would apply in your area.

Combining Quarterly Allotments

There is another possibility. If you start the drive-in theatre in one quarter, and buy and use material in that quarter, then you can use an equivalent amount in the next quarter and succeeding quarters. Again, this is drawing the line a little fine and it would be advisable to check locally.

It is possible, however unlikely it seems at this writing, that the rules will be liberalized even further or will remain unchanged, rather than be restored to their original rigidity. But to plan for adversity is a wise preparation for the future in these uncertain times.

About the Author

As a drive-in theatre owner, theatre equipment manufacturer, and an engineer, Mr. Boudouris is well qualified as an expert in many phases of theatre construction and operation. In addition to being president, Theatre Equipment Company, he also heads the Ephrad Corporation; is president, Ohio Drive-In Theatre Association; a member of the Society of Motion Picture and Television Engineers; a member of the Institute of Radio Engineers, and is co-owner, Battle Creek Auto Theatre, Battle Creek, Mich., and the Tower Drive-In, Elyria-Lorain, O.

THE PICTURE-VIEW WINDOW IS THE OUTSTANDING FEATURE of this typical concession-stand interior designed and engineered by Theatre Equipment Company. It is light, airy and efficient.

ILLUSTRATING HOW POWER CAN BE BROUGHT IN FROM THE BACK, overhead to the center building, is the Indian Trail Drive-In, operated by Leo T. Jones in Upper Sandusky, Ohio.

Possibilities of a Screen Tower Entrance

Unique Plan of the Joy Drive-In Has Much Value And Suggests Some New Features in Future Design

One of the reasons why the nation's drive-in theatres draw increasingly greater attendance each year and continue to prosper even in periods when the grosses of roofed theatres decline is the remarkable physical development of the drive-in since its conception two decades ago.

The outdoor theatre has developed from a mere roadside novelty into an established recreational institution within such a relatively short span of time because it has improved its patron-attracting facilities to such a point that it now surpasses the roofed theatre in luxury and convenience, in many respects.

A Unique Entrance Plan

Typical of these refinements in the physical development of the outdoor theatre is the through-the-screen tower-entrance which was introduced in the design of the Joy Drive-In, a 14-acre showplace recently built in Texarkana, Tex., after four years of research and planning.

The entrance is so designed that patrons drive off the highway to a small boxoffice placed under the 60-foot screen tower, proceed in two lanes through a tunnel cut through the center of the tower base, and drive out onto the parking area via a paved road which leads to the ramps. This simple innovation provides some extraordinary advantages.

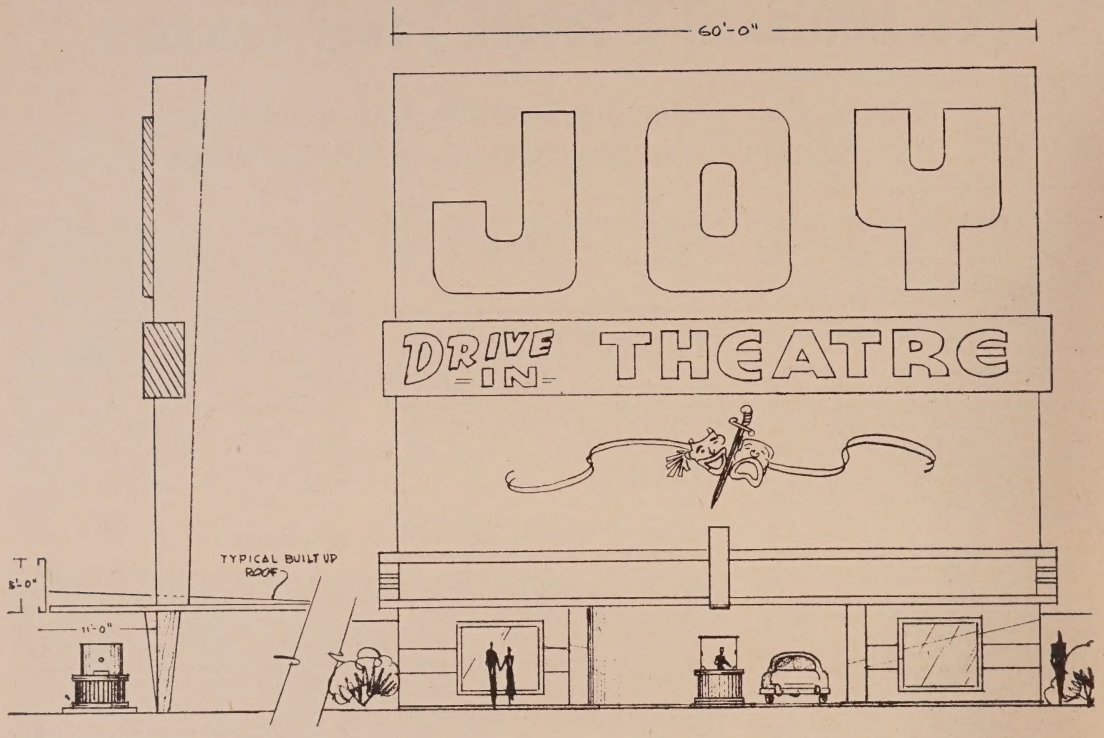
BRIEF: ***With the rear of its screen tower transformed into an imposing facade . . . complete with marquee, attraction signs, and a permanent lighting display . . . and with the entrance to the theatre leading directly through the screen tower . . . the Joy Drive-In, Texarkana, Tex., combines the attraction power of its facade and the placement of its manager's office and storerooms in a single building at the base of the screen tower . . . with the psychological and tangible advantages of its unusual entrance plan . . . to produce an important new development in outdoor theatre design. Noteworthy in itself, the plan of the Joy takes on added significance as a point of departure for further development in the evolution of the drive-in theatre.***

The rear of the screen tower thus becomes an imposing facade, complete with marquee, attraction signs, and the name of the theatre spelled out in large, colorful neon letters. From the highway, the drive-in appears to be a large roofed theatre, and uses its novel facade as an effective patron-puller just as the indoor theatre capitalizes on its permanent front display to attract customers. With the rear of the screen tower transformed into the "face" of the theatre, there is an excellent opportunity to dress it up with many kinds of dramatic decorative effects to catch the eyes of passersby.

Advantages

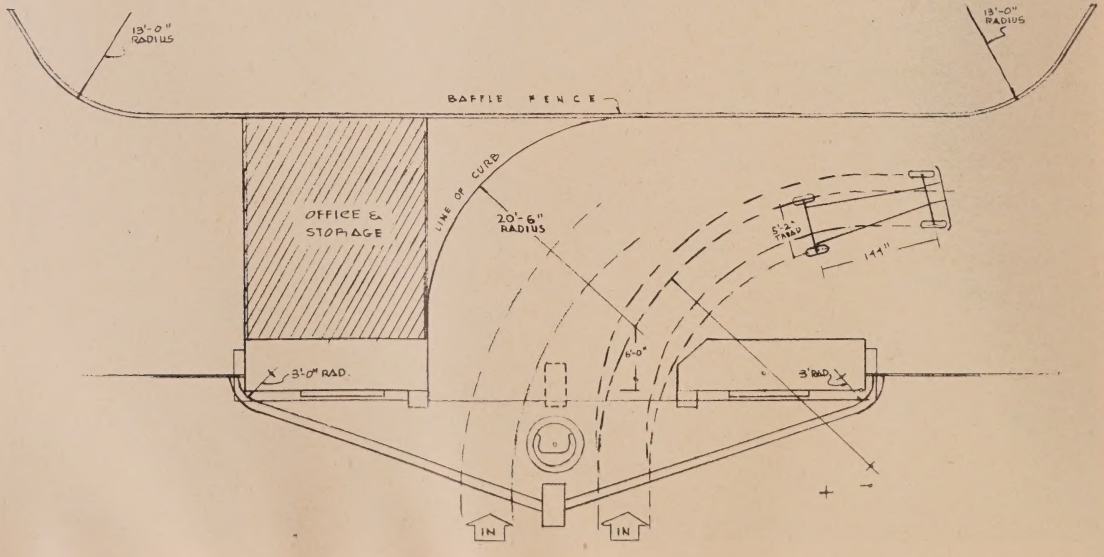
In addition to being attractive, lending an air of permanence, and giving the drive-in an integrated, unified appearance, the through-the-screen tower-entrance has an important psychological effect: it gives patrons more of the feeling of entering a theatre rather than

IT LOOKS LIKE A THEATRE. Rather than a meadow with a fence around, or a neon lighted carnival lot, the screen tower entrance produces an imposing facade with a normal theatre flare.



merely driving their cars onto a lot equipped with a movie screen. It has been proved that such prior mental conditioning actually leads to greater enjoyment of the film program, as it creates an attitude of anticipation and receptiveness. This is exactly why, at indoor theatres, the same picture will seem much more enjoyable at a deluxe metropolitan house than at a shabby, poorly appointed neighborhood spot, even though the screen may be the only part of either theatre visible when the house lights are turned off. The brief experience of seeing an attractive front and walking through a tastefully appointed lobby and foyer creates an atmosphere which persists subconsciously in the darkened auditorium and is conducive to the utmost appreciation of the screen program. Such an atmosphere, however

ELEVATION DRAWINGS of the side and front show the way the theatrical feel is obtained.



TWO-LANE TRAFFIC FLOW past the island box-office gives ample space for office and service.

subtlely conveyed, encourages repeat attendance by adding to the enjoyment and relaxation of patrons.

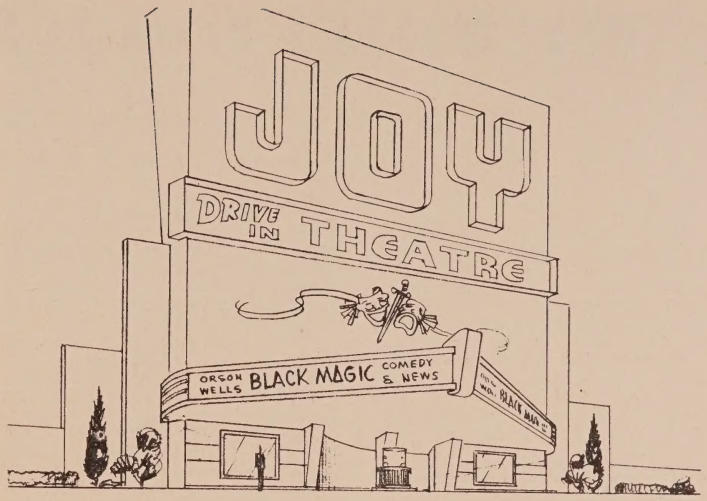
The through-the-screen tower-entrance has several other advantages of a more tangible nature, the principal one being the easier, more efficient supervision of the theatre's operations by the manager which it makes possible. About two-thirds of the area under the screen tower is taken up by the two lanes leading out to the parking area; the remaining third is occupied by the manager's office and storage space. With the manager's quarters situated so close to the boxoffice and the point of entrance, general supervision is made much easier than it would be if the components of the theatre were separated by great distances, as they are at many outdoor theatres. The manager can always be on hand to check immediately on interruptions in the flow of traffic, or to be consulted in event of any complaints or disturbances. The location of the manager's office within a few steps from the boxoffice is also an important feature in protecting the theatre from robbery. At drive-ins where the boxoffice is situated at one end of the field and the office at the other, the nightly receipts have to be carried long distances across the grounds after the show, a risky practice which invites thieves to attempt to intercept.

Elaboration of the Plan

While the Joy Drive-In was so designed that only the manager's office and a storeroom are housed under the screen, it is conceivable that the plan could be elaborated upon to include a confection stand and restrooms in the base of the tower as well. Such an arrangement would greatly facilitate the job of closing each night and the major tasks of seasonal closing and reopening by centralizing several components of the theatre and their supplies into one compact, easily secured unit. Valuable supplies could be stored more safely and more conveniently in a single structure at the base of the tower than out on the parking field, where they are vulnerable to the ravages of weather during the winter and the depredations of vandals at all times.

Economy in construction and ease of maintenance would also certainly result by combining the manager's office, storerooms, confection stand, and restrooms under one roof. Incidentally, that roof doubles as a large stage platform at the Joy Drive-In and would likewise serve a dual function under an expanded plan. The Joy has effected a considerable saving in construction by mounting an attraction board and other signs on the tower, instead of building a separate pylon or similar structure for that purpose alone. Moreover, since by its very nature the screen tower must be especially strong and durable, any structure which uses the tower for support receives the advantages of that strength.

Still another feature of combining several parts of the theatre into a single structure under the tower is that it permits additional space in the parking area for more cars, and, in minimizing the required size of the projection



PERSPECTIVE DRAWING further exemplifies the effective sign work, and current and future attraction boards, that flank the normal boxoffice. Bradford W. Stevens of New Orleans was the designer.

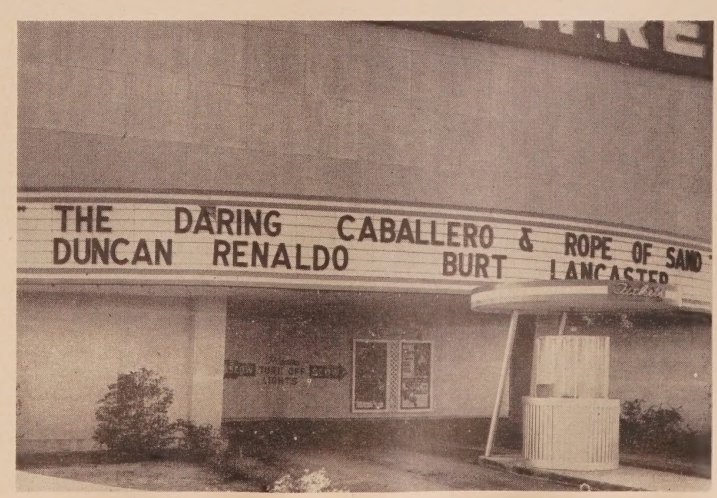
building, allows an unobstructed view of the screen from all points on the field.

The idea of using the rear of the screen tower as an attention-puller is not new; towers decorated with huge murals and interesting lighting effects and enhanced with marquee-like structures may be seen along practically any main highway in the country. But by going a step further and making additional use of the tower for office and storage space, as well as for an entrance which is analogous to the lobby of a roofed theatre, the Joy Drive-In has produced an important development in the evolution of the outdoor showplace. Logically, it would appear that the centralization of restrooms and concession stands (and with the use of rear projection, possibly even the projection booth) in one building at the base of the tower is the next development to be awaited.

Since the accompanying photographs were taken, the grounds fronting the Joy Drive-In have been beautifully landscaped, and a fully-equipped children's recreation area has been added. The theatre's confection stand is a simply designed structure about 40 feet wide and 100 feet long, and built on a curved radius so that patrons may have a perfect view of the screen from all angles while pausing at the stand for refreshments.

The unique design of the Joy Drive-In is not only important in itself, but is highly significant for the far-reaching duplication of its entrance plan that may result from its example.

IN ACTUAL CONSTRUCTION the directional signs were added, and neon strip lighting on the marquee soffit and the ceiling of the passage make the whole bright, safe, and inviting.



What Makes a Drive-In Successful?

Ranking with the Nation's Top Outdoor Theatres, The Gratiot Drive-In Proves It Knows the Answer

Is it a good location and physical attractiveness that make a drive-in successful? Is it careful management, an efficient staff, and well planned promotional activities that spell the difference between consistently healthy grosses and mere marginal operation?

Experience has shown that it takes all of these features plus many others to insure continued, long-range drive-in profits. The Gratiot Drive-In at Gratiot, Mich., a suburb of Detroit, one of the country's better known, outstandingly successful outdoor theatres, is a good case in point.

BRIEF: ***Associated Theatres' Gratiot Drive-In . . . one of the nation's better known, efficiently operated, and outstandingly successful outdoor theatres . . . is a model of good management . . . The Gratiot has demonstrated . . . in its five years of operation . . . that regard for patrons' comfort . . . and heads-up service . . . in combination with excellent facilities . . . is the formula for continued success. This article serves to set forth that formula in detail so that it may be studied . . . and applied . . . to bring bigger dividends elsewhere.***

Now in its fifth year of operation, the Gratiot Drive-In combines several new and unique features in modern drive-in design with high quality service to attract patrons to the boxoffice, and keep them coming back. The Gratiot is essentially a drive-in theatre, and not a multi-purpose recreation project despite its 21 acres and a development cost estimated at $1,000,000. Everything has been built with the primary purpose of giving patrons the opportunity to enjoy an open air screen performance under the optimum conditions. This is the key to its success.

There are two principal secondary operations at the theatre, each built around the main objective. They are the children's play area and the concession service, which have been operated in such a way as to underline their value as exclusive drive-in features.

Design

In overall design, the Gratiot is unique in its use of a triple cascade screen tower motif, set back a considerable distance from the highway so that it easily catches the eye of all passersby. This is a 115-foot tower, squared off at the top, where the theatre sign is positioned. Actual waterfalls are used, with water pumped to the top of the cascade by a 60-horsepower motor-driven pump and flowing over a tiered copper sheeting. The entire face of the cascade is illuminated from below in a multi-colored pattern which gives a striking effect at night. The waterfall has become the keynote of the theatre, and is being used almost as a trademark in the Gratiot's advertising.

Just past the tower are two boxoffices, with six-car entrances leading off two different highways. From this point, patrons drive around an oxbow-like entry which holds 600 cars and corresponds to the lobby of a roofed theatre, and move up to the point of entry at the first ramps. This "lobby" is an important safety factor in that it eliminates the dangerous traffic congestion on highway approaches which has caused many drive-ins to be regarded as public nuisances. Patrons wait inside the theatre to get onto the highway, rather than block the highway with a waiting line. In addition, by using the "lobby" upon entering the theatre grounds, patrons are not discouraged from attending by having to wait in long lines of cars, such as form at many other drive-ins.

Skirting the entrance lanes are low white fences which are well lighted as a safety measure, and which are an additional factor in the attractiveness of the entrance.

The two boxoffices are joined by an overhead balcony, and the appearance is that of a solid building entrance. What may be called the "front stage" architecture is beautifully set off with appropriate landscaping — large, well-kept lawns and several beds of flowers. A great deal of attention is given to the maintenance of the Gratiot's landscaping. The grass is frequently cut and watered to keep it fresh and cool looking, and the plants have been carefully chosen so that there is a continuous

PICTURES ARE IMPORTANT, but there is a great deal of showmanship and management that is even more important, in building the "Want-to-go-see" and "Want-to-go-again" that continues to make drive-ins America's favorite outdoor entertainment. Pictured here is the dramatic night lighting and sign work.

sequence of blooming flowers all through the season. The grounds are frequently sprayed with insecticides to eliminate the annoyance of mosquitoes and pests.

The Gratiot has 17 ramps on a spreading amphitheatre-type layout, providing space for 1,056 cars, with ramps spaced from 38 to 40 feet apart. The ramps are graded so that each car tilts down toward the front for better rear seat visibility. In-a-car speakers are installed in pairs, with the junction box standards at the front-door position for ease in handling. Drivers move their cars forward into position, and again forward to the next ramp for exit, so that the hazards of backing cars are entirely eliminated.

Staff

Another contributing factor in the profitable operation of the Gratiot is its well trained, courteous staff. Friendliness, courtesy and consideration are the keynotes of training and conduct for staff members, as the management realizes there is no better means of promotion than the right attitude on the part of employes.

The young men ushers and young women cashiers and ticket sellers always look smart and neat in their bright green and gold uniforms. Cashiers are trained to be alert and accurate, and the ticket sellers are taught how to be pleasant while working swiftly to keep traffic moving. The girls always have a cheerful greeting for any youngsters in cars, and even offer the service of windshield cleaning for any driver who desires this service.

Ushers, each with a flashlight, are stationed at regular intervals throughout the parking field, with one assigned to direct incoming traffic into the parking area, and the others assisting drivers to locate positions of their choice. After the cars are parked, the same ushers patrol the field to be of any desired assistance to patrons and to guard against deliberate destruction of property. Another usher and a special officer are posted at the exit to keep order in outgoing traffic. An usher is assigned to the playground to operate mechanical equipment and to aid small children in using the various playground devices.

Maintenance

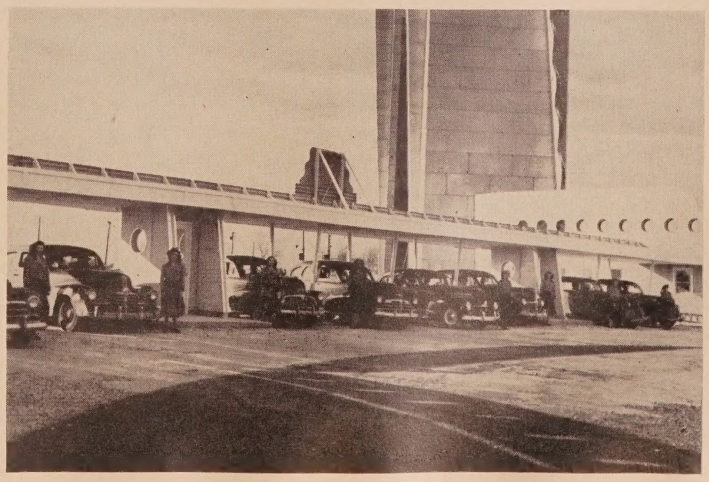
Buildings and grounds at the Gratiot are kept sparkling clean by a staff of daytime custodians. These men clean the entire field each day, keep the restrooms and concession building tidy and sanitary, clean offices and locker rooms, and keep the boxoffices clean and the windows polished. It is the job of the custodians to make the Gratiot live up to its claim to the title of "America's Most Beautiful Drive-In."

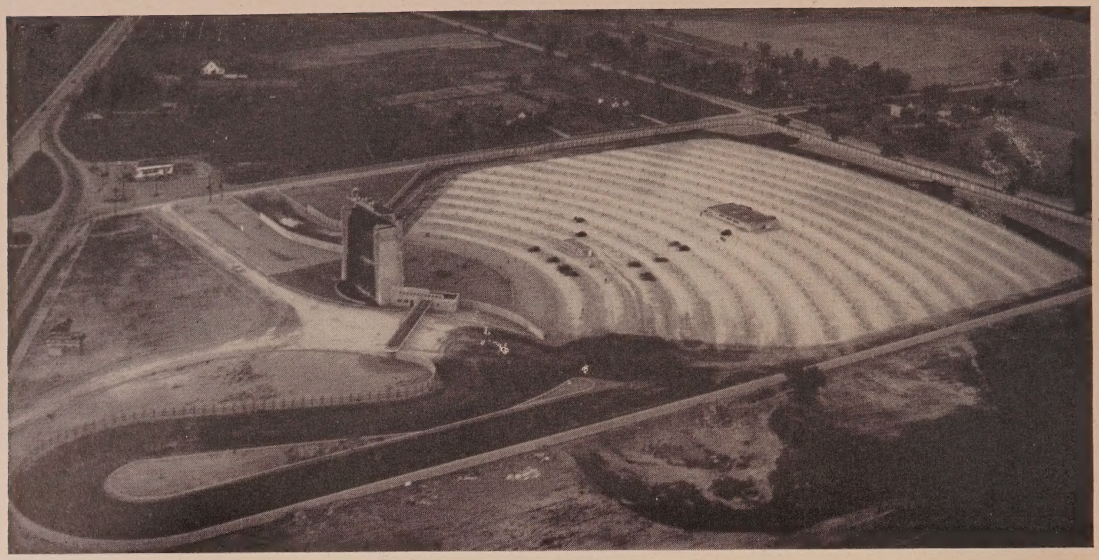
The management of the theatre is constantly concerned about maintenance and improvement problems. A frequent check is made on the condition of all speakers, and defective equipment is promptly repaired or replaced. Speaker posts and their concrete bases are regularly checked to make certain they are standing solidly and are free from weather deterioration. Roadbeds and ramps also are examined for defects frequently experienced during the operating season, and repairs are made immediately, thereby preventing the need for more costly repairs at the end of the season, when continued traffic would have increased the extent of the damage.

All machinery and mechanical devices at the Gratiot Drive-In are inspected periodically to prevent any sudden me-

ANIMATION can be important to all advertising, and the man-made waterfall on the screen tower of the Gratiot is a trade-mark that captures public attention all day long. It is colorfully lighted at night.

EIGHT SMARTLY UNIFORMED GIRLS act as cashiers and ticket sellers. Speed and service whisks cars past the entrance gates without long lines or annoying waits, and drivers appreciate it.





THE MODERN GRATIOT is fenced and modern, and stays that way with daily maintenance attention to its roadways, ramps, and structures. Just as in a modern roofed theatre, good management dictates a thoughtful daily maintenance schedule, that runs the full scope through gardening, grading, road building, painting.

chanical failure which might interrupt the performance. Ticket machines and cash registers are included in this regular service check.

By conducting these regular inspections and by taking prompt remedial maintenance measures, annoying interruptions and delays in the show are avoided, extensive repairs are not required, and service of a continual high quality is insured.

Playground

The Gratiot's small playground provides a safe place for youngsters to amuse themselves with full scale playground equipment and free pony rides before and during the show. The equipment is kept fresh looking with frequent applications of brightly colored paint. A trained matron is on duty at all times to look after the children.

Confection Stand

The same general principles of good management that typify the operation of the whole theatre are applied to make the confection stand especially profitable. While good merchandising methods and efficient supervision bring a high volume of sales, staff courtesy and attractive appearance attracts customers and brings them back for repeat patronage.

As most of the business is done during the intermission, employes are trained to be fast and accurate as well as courteous.

At the hot refreshment counter drinks are served in paper containers with non-spill lids, an added service which meets with patron approval. Cream for coffee is served in syrup containers on the counter, and sugar is offered in small, individually wrapped cubes. Customers are given handy pasteboard carrying trays so that they may easily carry orders back to their cars without spilling food or drinks.

MUSHROOM HATS on attendants at the refreshment stand, bring "the Ritz" to the car-borne audience. Costing little, such a head covering creates an impression of skilled food handling and cleanliness that is certain to make the patron buy with confidence and eat with relish. Confections are important to the net profit.

NINE-FOR-FREE. but on little guys like these rest the current success of drive-ins and the future of the motion picture business. The two adult admissions per car is the only boxoffice return; but the nine little appetites will more than make themselves welcome at the refreshment stand. And look at the mother's smile.

Softly toned neon lighting illuminates the confection building, and while the lighting is adequate for business operations, it is not bright enough to strain the eyes of persons coming in from darkened ramp areas.

The side of the confection building facing the screen has large, full width windows, permitting patrons to watch the picture while they eat, if they desire.

Should a patron drop his tray of refreshments while carrying it from the counter to his car, or if he spills a container of coffee or soda onto some other food, the policy at the stand is to replace all such ruined food without charge. While quick, efficient service in waiting on customers and dispersing them will cut to a minimum such minor mishaps, a certain number will certainly occur, and the Gratiot's staff is well trained and prepared for them.

Services

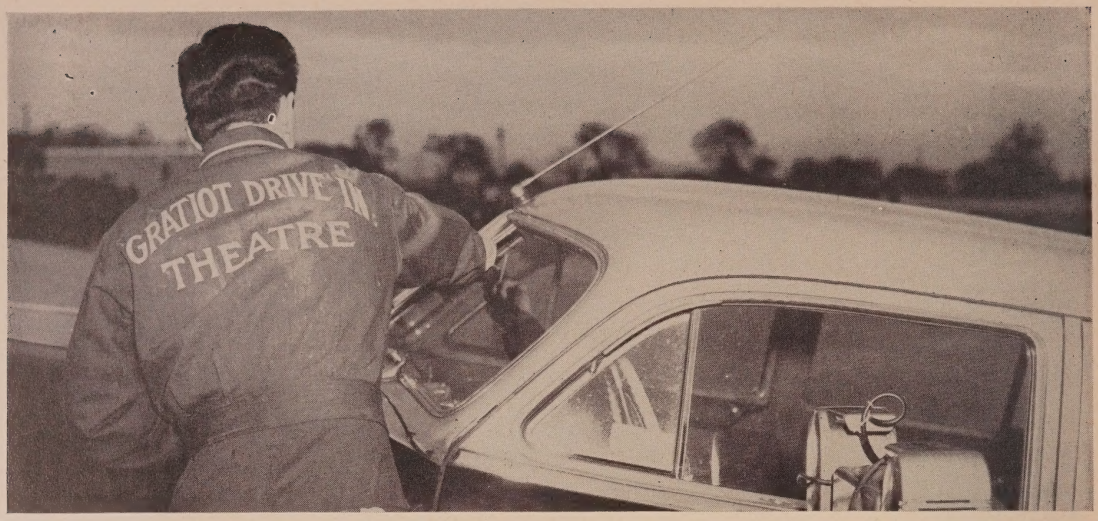
The theatre runs a screen trailer calling attention to the confection stand, restroom facilities, telephones, and its bottle-warming service.

Personal services play an important role in the success of the Gratiot. Small courtesies go a big way toward winning friends, the management has learned, and it is this service and courtesy, rather than promotional stunts and give-aways, that pay off at the theatre's box-office. When outdoor theatres were first built, they tended to draw patrons from a wide area, but with the boom in drive-in construction in the post-war years, patronage is more localized, and the drive-in theatre has more of the character of a neighborhood house. With a more intimate relationship between the customer and the management, the staff must be alert and always ready to serve its patrons on a more personal basis.

Special extras like the windshield cleaning service and the replacement of spilled food at the refreshment stand are among the services which create friendliness and good will. Another is the theatre's lost and found department. Custodians turn into the manager's office any articles found on the field which may have been lost by patrons, and these have included wallets, baby shoes,

PONY RIDES are a child's delight, and parents will go to great effort to please their children. Ponies pay for themselves through return admissions.

A SMILING WELCOME and efficient attention greets each entering car at the modern Gratiot. Except for the child policy the admission scale is first-run.



THE ADDED SERVICE, standard at the smallest gas station, is standard at the big Gratiot also. An overalled attendant walks the ramps and courteosuly cleans each windshield for the clearest possible visual enjoyment of the screen entertainment. Patrons appreciate this little extra attention, and catering to their comfort.

bonnets, gloves, and keys.

Another good-will builder at the Gratiot is the policy of giving return tickets or refunds to patrons who decide to leave because they have seen the picture or because a child has become ill in a car. In such cases, patrons turn in their ticket stubs at the boxoffice, and are invited back.

Advertising

The Gratiot's advertising in local newspapers features the theatre's main selling points as well as the current attractions. The confection stand, the playground, and the comfort of viewing a movie in the open air are heavily stressed. The theatre advertises itself as "America's Most Beautiful Drive-In," and the staff conscientiously tries to have the Gratiot live up to the slogan in its daily activities.

Seasonal Closing

During the show season, the Gratiot operates at peak efficiency through the procedures outlined above. When the show season ends, it is again know-how and good management that insures smooth functioning of the next year's operations through the application of time-tested methods of putting the drive-in in mothballs. All stationary equipment which must remain outdoors is carefully secured against winter weather and vandals. All equipment which can be moved indoors is cleaned, covered, and stored in a place where it is free from moisture and weather corrosion, and this includes boxoffice and playground equipment. When all repairs and packing are completed, preparations for reopening in the spring are conducted through the winter months, with more ingenuity and more individuality sought through minor changes.

The outstanding success of the Gratiot has not come by chance; its formula for continued profits is not complicated. Through its five years of operation, the Gratiot has demonstrated that any high quality operation of a permanent nature and backed by a sizable investment cannot fail to prosper if it offers good service, a personal concern for the comfort and satisfaction of patrons, and the best in facilities.

THESE ARE THE PATRONS, and some are too young for popcorn. At the Gratiot, as at most modern drive-ins that continue to succeed and build a steady patronage, infants receive the benefit of a bottle-warming service. If it weren't for drive-ins, there are many couples like these who would be lost to movies.

Drive-in Theatres of the 1952 Season

A Breakdown by Territories and States of Their Locations, Capacities, and Ownerships

BRIEF: ***This third annual survey of the drive-in theatres of the United States . . . compiled to provide the most accurate and complete list of outdoor theatres which are now in operation . . . or that definitely will be operating during the 1952 season . . . is a valuable operational tool for equipment dealers, film distributors, and drive-in owners . . . as well as an index of the current status of drive-ins, nationally and in particular areas.***

The 3,166 theatres listed here . . . classified both by film distribution territories and by states . . . represent an increase of 463 over last season's total of 2703 . . . with government restrictions limiting the size and number of theatres built during the year . . . accounting for a drop in the rate of increase over preceding years.

Use of this breakdown for mailing list purposes, without the permission of the publishers, is positively restricted.

For the third consecutive year, THEATRE CATALOG is publishing a complete survey of the drive-in theatres of the United States, and offers this listing as the most comprehensive compilation of drive-in data yet assembled.

The survey is the result of many months of shepherding information, verifying, cross-checking, and classifying facts to attain the highest possible degree of accuracy and completeness. Since the first drive-in listing appeared in the 1949-50 edition, and continuing after publication of the second listing in the 1950-51 volume, files of data have been carefully maintained to record changes in capacity, ownership, and policy of theatres previously listed, as well as to record all closings and new theatre openings.

As a further check on the accuracy of each listing, all data was compared with the drive-in lists of several major film distributing companies, and all discrepancies were marked for clarification and correction. A first-class mailing was made to the theatre or owner of each of the 3,166 listed, so that any undeliverable postal addresses might be checked, and either reconciled or deleted. The survey resulting is not only an accurate operational tool for equipment dealers and film distributors but provides a clear picture of the current status of drive-ins, nationally and in particular areas.

It was revealed that 463 more drive-in theatres opened in the year since publication of the last survey, and that their car capacities total 179,280, on the basis of which the average capacity was 387 cars. This brings the 1952 season drive-in number to 3,166 theatres, totaling 1,354,706 in car capacity, and with an average capacity of 428 cars.

In the previous year, there was an increase of 950 theatres, bringing the total of 1,753 drive-ins in 1950 up to 2,703 in 1951. There was a slight decline in average car capacity from 447 in 1950 to 435 in 1951.

Government restrictions on theatre construction, making possible the erection of only smaller theatres, accounted for the lower total of new theatres and the reduced average car capacity in 1952.

While no effort was made to locate "closed" or "16mm." drive-ins, quite a number turned up in both categories. An examination of the 15 "closed" 35mm. professional drive-ins shows their average capacity to be only 284, well under the national average, which points up the fact that as larger theatres are established in any particular area the "cow pasture" ozoners cannot compete, and fold up unless they are enlarged and improved.

First place in the number of operating theatres goes this year to the Dallas exchange territory, with 367, while the Atlanta area, with 344, rose to second place, and Charlotte, last year's leader, took third place with 308. The only decrease in drive-ins in any state, that of five in California, indicates that the saturation point in the number of outdoor theatres which might be operated successfully in the state has quite probably been reached, and the sub-standard spots there fell by the wayside in the face of strong competition from bigger, better equipped theatres.

The total number of drive-ins remained the same in Idaho, Maine, Nevada, New Jersey, North Dakota, South Carolina, and Wyoming.

States showing the largest increase in the number of drive-ins were Texas, with 77 new ones; Virginia, with 34; Tennessee, with an increase of 33; Florida, 31; Indiana, 21; and North Carolina, 20.

In distribution by states, Texas leads the list for the third consecutive year, with 351, as opposed to 274 in the previous year, and 196 in 1950. North Carolina

DRIVE-IN THEATRES AND THEIR CAR CAPACITIES BY FILM DISTRIBUTION TERRITORIES

Film Distribution Territory:	*Operating—1952 Season*				*1951 Season*		
	No. of Theatres	*Total Cars*	*Ave. Cars*	*Closed*	*No. of Theatres*	*Ave. Cars*	*Change*
Albany, N. Y.	54	22,193	411	1	45	400	+9
Atlanta, Ga.	344	126,295	367		263	390	+81
Boston, Mass.	123	64,172	522		109	495	+14
Buffalo, N. Y.	42	24,843	592		42	572	—
Charlotte, N. C.	308	78,509	255	1	289	254	+19
Chicago, Ill.	65	44,419	685		62	689	+3
Cincinnati, O.	136	54,041	397		113	442	+23
Cleveland, O.	92	41,594	452	4	88	417	+4
Dallas, Tex.	367	149,198	407		284	416	+83
Denver, Colo.	86	38,009	442		69	401	+17
Des Moines, Ia.	32	13,345	417		32	407	—
Detroit, Mich.	75	43,466	580	2	66	563	+9
Indianapolis, Ind.	126	56,524	449		98	533	+28
Kansas City, Mo.	94	38,629	411		90	416	+4
Los Angeles, Cal.	88	54,843	623		78	655	+10
Memphis, Tenn.	75	28,603	381		62	405	+13
Milwaukee, Wis.	31	17,331	559		27	610	+4
Minneapolis, Minn.	54	23,856	442		46	456	+8
New Haven, Conn.	22	14,327	651		16	536	+6
New Orleans, La.	119	48,708	409	2	92	403	+27
New York, N. Y.	36	22,062	613		38	550	−2
Oklahoma City, Okla.	100	42,000	420		85	380	+15
Omaha, Neb.	32	12,345	386	1	25	393	+7
Philadelphia, Pa.	84	45,899	546		74	556	+10
Pittsburgh, Pa.	121	52,072	430		119	427	+2
Portland, Ore.	35	16,528	472		35	474	—
St. Louis, Mo.	86	40,684	473		68	469	+18
Salt Lake City, Utah	78	30,856	396		74	388	+4
San Francisco, Cal.	93	51,620	555	3	94	534	−1
Seattle, Wash.	32	15,107	472		28	473	+4
Washington, D. C.	136	42,628	313	1	94	368	+42
Totals	3,166	1,354,706	428	15	2,703	435	+463

Growth 463 T — 179,280 C — 387 Ave.

TRAFFIC POTENTIAL, SHOWING RELATIONSHIP OF REGISTERED PASSENGER CARS TO AVAILABLE CAR CAPACITIES

●

Theoretically, this state-by-state breakdown of registered passenger cars and drive-in capacities reveals which states hold promise for future drive-in expansion and which already have relatively adequate capacities. However, such variables as climate limitations on the operating season, regional tastes, and living standards must be considered in any evaluation of the breakdown.

Accessibility is another factor which must be taken into account. While it is obvious that the population and car ownership (which would also include taxis) of a metropolis such as Manhattan would produce, theoretically, at least, substantial patronage, the sizeable acreage required for a drive-in site might not be found short of a dozen or more miles away from the population center, and the site, in all likelihood, would be difficult to reach by car.

With these considerations in mind, some idea of where new drive-ins could most profitably be established may be had from the breakdown.

States:	*Drive-in Theatre Car Capacities*	*Registered Passenger Cars**	*Cars Per Drive-in Car Location*
Alabama	29,728	551,000	11.8
Arizona	10,369	217,000	20.9
Arkansas	17,511	341,000	20.0
California	93,296	4,274,000	45.8
Colorado	19,334	462,000	23.8
Connecticut	14,327	664,000	46.3
Delaware	2,726	93,000	34.1
Florida	44,162	878,000	19.9
Georgia	35,462	733,000	20.9
Idaho	9,510	208,000	21.9
Illinois	58,803	2,412,000	41.0
Indiana	52,681	1,258,000	23.9
Iowa	16,637	927,000	55.7
Kansas	25,057	676,000	26.9
Kentucky	25,939	658,000	25.3
Louisiana	24,788	595,000	24.0
Maine	11,520	216,000	18.8
Maryland	7,283	617,000	84.7
Massachusetts	35,189	1,165,000	33.1
Michigan	44,016	2,259,000	51.2
Minnesota	13,912	1,011,000	72.7
Mississippi	17,078	350,000	20.5
Missouri	31,491	1,034,000	32.8
Montana	8,907	192,000	21.5
Nebraska	9,636	461,000	47.8
Nevada	1,496	65,000	43.4
New Hampshire	7,969	143,000	17.0
New Jersey	16,732	1,435,000	84.7
New Mexico	15,979	186,000	11.6
New York	56,248	3,464,000	61.6
North Carolina	55,624	894,000	13.0
North Dakota	3,034	199,000	65.6
Ohio	73,666	2,558,000	34.7
Oklahoma	39,926	654,000	16.4
Oregon	16,345	582,000	35.6
Pennsylvania	80,678	2,691,000	33.4
Rhode Island	3,400	228,000	67.1
South Carolina	23,085	495,000	21.4
South Dakota	5,184	224,000	43.2
Tennessee	33,367	727,000	21.7
Texas	143,942	2,496,000	17.3
Utah	13,604	212,000	14.8
Vermont	6,862	108,000	15.7
Virginia	32,874	784,000	23.8
Washington	14,477	790,000	54.5
West Virginia	23,511	384,000	16.3
Wisconsin	19,725	1,010,000	51.2
Wyoming	6,866	91,000	13.2
UNITED STATES	1,353,956	42,672,000**	31.5

**Based on latest estimates of Tax Economics Bulletin.*

***Does not include Washington, D. C. which has an estimated total of 174,000 registered passenger cars, but no drive-ins.*

remains in second place, with its total of 213 drive-ins (193 in 1951 and 123 in 1950), and Ohio is again in third place, with 166 (158 in 1951 and 134 in 1950).

Analysis by Film Territory

For the third consecutive year of the survey, the trend toward building the most theatres in the territories having the greatest rural and small-town populations continues. (It should be noted that film distribution is accomplished through 31 strategically located exchanges serving designated states and parts of states. The Philadelphia exchange area, for example, comprises eastern Pennsylvania, Southern New Jersey, and northern Delaware.)

Film distribution **territories with the largest number of drive-in theatres** are as follows:

Territories	Theatres
1. Dallas	367
2. Atlanta	344
3. Charlotte	308
4. Cincinnati	136
5. Washington, D. C.	136
6. Indianapolis	126
7. Boston	123
8. Pittsburgh	121
9. Oklahoma City	100

In 1951 only the Dallas, Atlanta, Charlotte, Cincinnati, Boston, and Pittsburgh areas had 100 or more drive-ins.

By car capacity, however, some of the other exchange territories supplanted the leaders in total number. **Territories with the largest total car capacities** are as follows:

Territories	Cars
1. Dallas	149,198 (Av. 407)
2. Atlanta	126,295 (Av. 367)
3. Charlotte	78,509 (Av. 255)
4. Boston	64,172 (Av. 522)
5. Indianapolis	56,524 (Av. 449)
6. Los Angeles	54,843 (Av. 623)
7. Cincinnati	54,041 (Av. 397)
8. Pittsburgh	52,072 (Av. 430)
9. San Francisco	51,620 (Av. 555)
10. New Orleans	48,708 (Av. 409)

In 1951, all of the above territories were in the 10 largest car capacity category, except New Orleans, which this year passed Chicago. **Territories with the least car capacities** are as follows:

Territories	Cars
1. Omaha	12,345 (Av. 386)
2. Des Moines	13,345 (Av. 417)
3. New Haven	14,327 (Av. 651)
4. Seattle	15,107 (Av. 472)
5. Portland	16,528 (Av. 472)
6. Milwaukee	17,331 (Av. 559)
7. New York	22,062 (Av. 613)
8. Albany	22,193 (Av. 411)
9. Minneapolis	23,856 (Av. 442)
10. Buffalo	24,843 (Av. 592)

The total car capacities of the drive-ins in the above 10 territories is 181,937, and the territories are the same that had the lowest car capacities in the previous survey, with some changes in position. As a class, however, their average car capacity is higher than that of territories having the most drive-ins.

Analysis by State

In 1951, only Texas, North Carolina, Ohio, Pennsylvania, California, and New

DRIVE-IN THEATRES AND THEIR CAR CAPACITIES BY STATES

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NOTE: Only operating theatres, or those due to operate during the 1952 Season, are included in these totals.

States:	*No. of Theatres*	*Total Cars*
Alabama	79*(2*)*	29,728
Arizona	23	10,369
Arkansas	46*(1*)*	17,511
California	153*(1*)*	93,296
Colorado	38*(1*)*	19,334
Connecticut	22*(3*)*	14,327
Delaware	5	2,726
Florida	114	44,162
Georgia	100	35,462
Idaho	26	9,510
Illinois	99*(1*)*	58,803
Indiana	111*(3*)*	52,681
Iowa	41	16,637
Kansas	58*(1*)*	25,057
Kentucky	65*(1*)*	25,939
Louisiana	57*(1*)*	24,788
Maine	24*(1*)*	11,520
Maryland	19*(1*)*	7,283
Massachusetts	59*(3*)*	35,189
Michigan	77	44,016
Minnesota	32*(2*)*	13,912
Mississippi	45	17,078
Missouri	74*(6*)*	31,491
Montana	25*(2*)*	8,907
Nebraska	24*(1*)*	9,636
Nevada	3	1,496
New Hampshire	19*(1*)*	7,969
New Jersey	25	16,732
New Mexico	41*(2*)*	15,979
New York	112*(1*)*	56,248
North Carolina	213*(1*)*	55,624
North Dakota	7	3,034
Ohio	166	73,666
Oklahoma	94*(12*)*	39,926
Oregon	35	16,345
Pennsylvania	159*(1*)*	80,678
Rhode Island	5	3,400
South Carolina	96*(1*)*	23,085
South Dakota	13	5,184
Tennessee	94*(1*)*	33,367
Texas	351*(2*)*	143,942
Utah	29*(1*)*	13,604
Vermont	18	6,862
Virginia	109*(2*)*	32,874
Washington	30	14,477
West Virginia	74*(2*)*	23,511
Wisconsin	35	19,725
Wyoming	21	6,866
Hawaii	1	750
Total	3,166*(58)*	1,354,706

(*) *Whenever car capacities could not be ascertained, the theatres themselves were included in the totals, and the number unverified was signalled in the accompanying parenthesis. For each such theatre, the average car capacity of the known theatres in the particular territory was then added to the gross car capacities of the territory, in order to project the most probable totals. Theatres so treated represent less than 2% of the grand total.*

York, among the states with the most drive-ins, had 100 or more. In Texas, there was a sizeable increase from a total of 274 to 351. But in the other five states there was a total gain of only 43 theatres, indicating a decided leveling off. **The states with the most drive-ins are as follows:**

States	Theatres
1. Texas	351
2. North Carolina	213
3. Ohio	166
4. Pennsylvania	159
5. California	153
6. Florida	114
7. New York	112
8. Indiana	111
9. Virginia	109
10. Georgia	100

States with the fewest drive-in theatres are as follows:

States	Theatres
1. Nevada	3
2. Delaware	5
3. Rhode Island	5
4. North Dakota	7
5. South Dakota	13
6. Vermont	18
7. Maryland	19
8. New Hampshire	19
9. Wyoming	21
10. Connecticut	22

The total number of outdoor theatres in the above 10 states is 132, representing a combined gain of 20 theatres in one year. There was no increase in Nevada, North Dakota, or Wyoming.

Conclusion

It is impossible to determine how many drive-ins would have been built during the year and how much the average capacity of those that were built would have been increased if there were no government limitations on theatre construction. Therefore, no valid conclusions can be drawn from this year's survey as to whether the drive-in boom has spent itself or whether there is still room for expansion before the saturation point is reached. As indicated by state-by-state breakdown of the national traffic potential, showing the relationship of passenger cars to available car capacities of outdoor theatres, it appears, however, that there is still much area for growth and development.

On the following pages are the detailed listings of individual theatres from which the above statistics were drawn. While the Editors have every reason to believe that the survey is as complete and accurate as is humanly possible to produce, it is possible that minute degrees of omission and error are present in it. For this reason, plus the fact that the listing is subject to changes by virtue of new ownership, enlarged or reduced capacities, closings, and the addition of new theatres, its use as a mailing list without first consulting the publishers for changes and additions is not recommended. Moreover, permission to use the survey for a mailing list must first be obtained from the publishers.

A LISTING BY DISTRIBUTION TERRITORIES

NOTE: This 1952 list took several months to prepare, and has resulted from the cross-checking of numerous film distributor and supply dealer lists of their customers, with the resulting compilation being sent out into each of the 31 film distribution territories for field testing to eliminate duplications and inconsistencies. It is believed to be the only true list of such theatres in existence, accurate and complete as of June 15, 1952.

The rural nature and highway locations of such theatres make accurate addressing most difficult. Owners themselves make understandable mistakes regarding the location of township and boro lines, and of the postal routes which dictate their mailing address. Wherever possible, postal routes and post boxes have been listed; and where a particular hamlet has no postal office, communications should be directed to the owner at his address.

Numerals in parentheses behind each listing are the reported car capacities of each.

Where particular theatres are operated by circuits or owners in other than the particular location, some effort is directed toward listing the latter's business location or home address.

ALBANY TERRITORY

New York

(NOTE: See also Buffalo and New York Territories)

Alexandria Bay, N. Y., THOUSAND ISLAND D. I. Exec: Donald Gilson, Bay Th., and Mr. Scalise. (298)

Black River, N. Y., BLACK RIVER D. I. Exec: Sylvan Leff, 951 Western Ave., Albany. (600)

Brownsvile, N Y., NORTHSIDE D. I. (Watertown). Exec: J. C. Agresta, Town Th., Watertown. (450)

Canton, N. Y., IDEAL D. I. Exec: A. P. Papayanakos, American Th. (500)

Canton, N. Y., SUNSET D. I., Canton Rd., Rt. 68. Exec: D. Gilson, Bay Th., Alexandria Bay. (246)

Colonie, N. Y., MOHAWK D. I., Schenectady-Albany Rd., Exec: Fabian Ths., 1501 Broadway, New York. (900)

Coxsackie, N. Y., HI-WAY D. I., 2 Miles So. of Coxsackie Traffic Circle. Exec: Mrs. Frieda Klein, Hunter Th., Hunter. (400)

Crown Point, N. Y., SKYLINE D. I. Exec: Lawrence Allen. (300)

East Greenbush, N. Y., AUTO VISION D. I., Rts. 20 and 9, % Palace Th., Albany. Exec: Alan Iselin, 98 N. Pine Ave., Albany. (400)

Fonda, N. Y., FONDA D. I. Exec: Michael Zala, 17 E. State, Johnstown. (200 and 50 Seats)

Gouverneur, N. Y., HI WAY D. I. Exec: James P. Papayanakos, Gralyn Th. (350)

Guilderland, N. Y., CARMEN D. I. Exec: John Morrotta, 248 E. Main, Amsterdam. (356)

Hudson, N. Y., SUNSET D. I., Route 9. Exec: Frieder and Grossman Ct., New York. (450)

Hudson Falls, N. Y., DIX D. I. Exec: J. E. Fuller, Box 135, Glen Falls. (200)

Hunter, N. Y., MOUNTAIN D. I. Exec: Frieda Klein, Hunter Th., Hunter. (375)

***Lake George, N. Y.,** BEACH D. I. Exec: Julius Perlmutter, 1044 Broadway, Albany. (500—Closed)

Lake George, N. Y., FORT GEORGE D. I., P. O. Box 244. Exec: Julius Perlmutter, 1044 Broadway, Albany. (460)

Lake George, N. Y., LAKE GEORGE D. I. (Glens Falls Rd.), Rt. 9, R. D. #1. Exec: Julius Perlmutter, 1044 Broadway, Albany. (276)

Lake Placid, N. Y., SARA PLACID D. I. (North Elba), P. O. Box 528. Exec: Edward Hoffman and E. Stautner. (400)

Lathams, N. Y., SARATOGA D. I., Saratoga Rd. Exec: Fabian Ths., 1501 Broadway, New York. (482)

Leeds, N. Y., OPEN AIR D. I., Route 23. Exec: Harry Lamont, 100 State St., Albany. (200 and 100 Seats)

Little Falls, N. Y., VALLEY D. I. Exec: Robert Baranoff. (514)

Loch Sheldrake, N. Y., MOUNTAIN D. I. (Liberty). Exec: Dr. Luther Grant, 12 Chestnut St. (464)

Lowville, N. Y., VALLEYBROOK D. I., R. D. #2. Exec: Robert Matuszezaka. (300)

Malone, N. Y., FRANKLIN D. I., Route 11. Exec: W. A. Shaw, 182 Elm St. (355)

Malta, N. Y., MALTA D. I. Exec: Sarto Smaldone, Main St., Saratoga Springs. (370)

Messena, N. Y., SUNSET D. I., Route 37. Exec: Donald Gilson, Bay Th., Alexandria Bay. (350)

Menands, N. Y., MENANDS D. I. Exec: Joseph Miller, 55 Peyster, Albany. (475)

Nelliston, N. Y., CHIEF D. I. Exec: Hallenbeck and Riley. (350)

North Hoosick, N. Y., HATHAWAY'S D. I. Exec: F. Chase Hathaway. (400)

Norwich, N. Y., NORWICH D. I. (Oneonta), Cherry St. Exec: Pearlman and Kaufman, Jarvis Th., Binghamton. (500)

Ogdensburg, N. Y., RIVERSIDE D. I., Route 7. Exec: John Free, 519 Montgomery. (250)

Oneonta, N. Y., DEL SEGO D. I. Exec: Bert Mitchell, William Warnken, Sr., 37 Maple St. (544)

Palatine Bridge, N. Y., EL RANCHO D. I. Exec: Clifton Hall, Jr., Colchester Th., Downsville. (—)

Plattsburg, N. Y., PLATTSBURG D. I., Morrisonville Rd., Box 203. Exec: B. W. Hobbs, Box 241. (400)

Plattsburg, N. Y., STARDUST D. I., 291 Margaret St. Exec: Mrs. Lillian Henry. (365)

Potsdam, N. Y., MOONLIGHT D. I., Route 56. Exec: A. P. Papayanakos. (480)

Pottersville, N. Y., STARLITE D. I. Exec: Whitman and Downey, 2 West St., Lake George. (450)

Richmondville, N. Y., COBLESKILL D. I. Exec: Julius Perlmutter, 1044 Broadway, Albany. (300)

Rockhill, N. Y., ROCKHILL D. I. Exec: Hecht, Miller, Lefkowitz, Harry K. Hecht Ths., 37 Lexington Ave., Passaic, N. J. (600 and 100 Seats)

Rotterdam, N. Y., RIVERVIEW D. I. Exec: Harry Lamont, 100 State St., Albany. (600)

Schuyler, N. Y., SCHUYLER D. I. Exec: Louis Goldstein, Box 608, Gloversville. (550)

South Glens Falls, N. Y., AUSTS OPEN AIR D. I., Route 9. Exec: William H. Aust, RFD #1, Gansevort. (312)

Stillwater, N. Y., HUDSON RIVER D. I. Exec: Domonick Carelli, 24 Lyman St., Hoosick Falls. (400)

Tupper Lake, N. Y., TUPPERS D. I., P. O. Box 57. Exec: Richard D. Hayes, Grand Union Hotel. (350)

Utica, N. Y., KALLET D. I., Utica-Rome Rd. Exec: S. J. Kallet, Kallet Ths., Oneida. (796)

Utica, N. Y., WGAT D. I. Exec: J. Erick Williams, WGAT Broadcasting System. (536)

Vails Mills, N. Y., VAILS MILLS D. I. (Amsterdam), Route 30, RD #4. Exec: Louis Goldstein, Box 608, Gloversville. (400)

Voorheesville, N. Y., INDIAN LADDER D. I. Exec: Hallenbeck and Riley, 562 Broadway, Albany. (360)

Watertown, N. Y., STARLITE D. I., Adams-Watertown Rd., Rt. 11. Exec: Fred Kleemier, 527 Canton St., Ogdensburg. (400)

West Rome, N. Y., WEST ROME D. I. Exec: Louis Goldstein, Box 608, Gloversville. (400)

West Sand Lake, N. Y., RUSTIC D. I. Exec: William Dorato, 413 Kenwood Ave., Delmar. (300)

Whitehall, N. Y., WHITEHALL D. I., 66 Saunders St. Exec: John Di Resta. (299)

**Not included in analysis or statistics.*

Vermont

(NOTE: See also Boston Territory)

Castleton, Vt., FORT WARREN D. I. Exec: F. Chase Hathaway, N. Hoosick, N. Y. (400)

North Bennington, Vt., BENNINGTON D. I. Exec: J. Alonzo and A. R. Willard. (368)

ATLANTA TERRITORY

Alabama

(NOTE: See also New Orleans Territory)

Alabama City, Ala., GROVE D. I. (Gadsden). Exec: B. W. Wright. (350)

Albertville, Ala., MARSHALL D. I., Box 223. Exec: T. E. Orr, Pres., Amusement Ent., Inc. (500)

Albertville, Ala., SHADY SIDE D. I. Exec: T. E. Orr, Pres., Amusement Ent., Inc. (400)

Anniston, Ala., BAMA D. I. Exec: J. E. Aaron. (490)

Anniston, Ala., MIDWAY D. I., Route 1. Exec: H. W. Fulwider. (350)

Athens, Ala., HATFIELD D. I., Route 1. Exec: Fred Raney. (225)

Auburn, Ala., A AND O D. I. (Opelika), P. O. Box 471. Exec: Martin Ths. Ct., Columbus, Ga. (430)

Bessemer, Ala., AUTO MOVIES D. I., P. O. Box 415. Exec: L. C. Worthington. (275)

Bessemer, Ala., BESSEMER D. I., Route 8. Exec: C. E. Ambrose. (200)

Birmingham, Ala., FAIR PARK D. I., Hwy. 31. Exec: N. H. Waters, Waters Th. Co., 726 S. 29th St. (650)

Birmingham, Ala., ROEBUCK D. I., Hwy. 11. Exec: N. H. Waters, Waters Hh. Co., 726 S. 29th St. (500)

Birmingham, Ala., SHADES MT. D. I., Hwy. 31. Exec: N. H. Waters, Waters Th. Co., 726 S. 29th St. (500)

Birmingham, Ala., STARLITE D. I. Exec: N. H. Waters, Waters Th. Co., 726 S. 29th St. (818)

Bridgeport, Ala., SOUTHPORT D. I. Exec: Ben R. Nation. (250)

Childersburg, Ala., SKYVIEW D. I. Exec: Martin Th. Ct., Columbus, Ga. (300)

Clanton, Ala., CLANTON D. I., P. O. Box 222. Exec: J. A. Jackson. (416)

Cullman, Ala., 31 D. I., Box 15. Exec: Brown and Jones. (290)

Decatur, Ala., SUNSET D. I., P. O. Box 1157. Exec: Crescent Amuse. Co., 5th Ave., N., Nashville, Tenn. (400)

Demopolis, Ala., GROVE D. I. Exec: H. W. Webb. (250)

Dothan, Ala., SKYVUE D. I. Exec: Martin-Davis Ths. Ct., Columbus, Ga. (400)

Enterprise, Ala., M AND O D. I., R.F.D. #1. Exec: Mrs. Luther Murphy. (200)

Eufaula, Ala., BAMA D. I. Exec: Martin Ths. Ct., Columbus, Ga. (322)

Fayette, Ala., DIXIELAND D. I. Exec: R. C. Cobb. (270)

Florence, Ala., JOYLAN D. I., 1130 N. Wood Ave. Exec: Dan W. Davis. (700)

Florence, Ala., WILSON D. I., Box 642, Lee Hwy. Exec: W. W. Hammonds. (536)

Fort Payne, Ala., HAMILTON D. I., Exec: D. Hamilton. (350)

Gadsden, Ala., TOWER D. I. (East Gadsden), Anniston Hwy. Exec: B. W. Wrignt. (422)

Geneva, Ala., H AND R D. I. Exec: James A. Howell. (300)

Huntsville, Ala., REGAL D. I. Exec: O. S. Heffelman. (200)

Huntsville, Ala., WHITESBURG D. I., P. O. Box 558. Exec: R. H. Thomas. (450)

Huntsville, Ala., WOODY'S D. I., Hwy. 241. Exec: Rnett Woody. (330)

Jasper, Ala., MANCHESTER D. I., Hwy. 5. Exec: John Miller, Dixie Th., Cordova. (225)

Jasper, Ala., 78 D. I. Exec: John Miller, Dixie Th., Cordova. (325)

Lanett, Ala., VALLEY D. I. Exec: T. W. Petrey. (400)

Lincoln, Ala., STARLITE D. I. Exec: T. Watson. (217)

Luverne, Ala., CRENSHAW D. I. Exec: S. C. King. (300)

Montgomery, Ala., FAIRVIEW D. I. Exec: Wilby-Kincey Ths. Ct., 154 Walton St., N. W., Atlanta, Ga. (550)

Montgomery, Ala., JET D. I. Exec: Mat and Jimmy Suraci. (500)

Montgomery, Ala., MONTGOMERY D. I., Hwy. 31. Exec: H. P. Rhodes, 2450 Peachtree Rd., Atlanta, Ga. (450)

Muscle Shoals, Ala., PARK VUE D. I. Exec: T. T. Miller. (400)

New Brocton, Ala., CECIL D. I. (Enterprise). Exec: C. W. Wade. (350)

Oneonta, Ala., BLOUNT D. I. Exec: L. M. Neely, Neely Ths., Marion. (375)

Opp, Ala., DIXIELAND D. I. Exec: P. P. Jeffcoat. (300)

Opp, Ala., MIDWAY D. I. Exec: P. P. Jeffcoat. (300)

Oxford, Ala., SKYWAY D. I. (Anniston). Exec: A. C. Cowles, 416 Peachtree Arcade, Atlanta, Ga. (425)

Ozark, Ala., FAN D. I. Exec: Mrs. W. J. Brackin, P. O. Box 179, Brackin Th. (300)

Phenix City, Ala., PHENIX D. I. Exec: Martin Ths. Ct., Columbus, Ga. (400)

Prattville, Ala., PRATTMONT D. I. Exec: Exhibitor Service Co., P. O. Box 2008, Atlanta, Ga. (400)

Roanoke, Ala., TWILITE D. I. Exec: Martin Ths. Ct., Columbus, Ga. (300)

Russellville, Ala., KING D. I. Exec: A. L. King. (250)

Samson, Ala., TOP D. I. Exec: C. S. Powell. (180)

Scottsboro, Ala., TAWASENTHA D. I. Exec: Robert D. Word, Ritz Th. (500)

Selma, Ala., SEL-MONT D. I., Montgomery Hwy. Exec: Wilby-Kincey Ths. Ct., 154 Walton St., N. W., Atlanta, Ga. (500)

Shawmut, Ala., HI-WAY D. I. Exec: L. J. Duncan, Al-Dun Amuse. Co., West Point, Ga. (410)

Sylacauga, Ala., COMET D. I., P. O. Box 69. Exec: Martin Ths. Ct., Columbus, Ga. (350)

Talladega, Ala., TALLADEGA D. I. Exec: Martin Ths. Ct., Columbus, Ga. (435)

Tallassee, Ala., TALA C D. I. Exec: Fred T. McLendon, P. O. Box 289, Union Springs. (400)

Troy, Ala., STARLITE D. I. Hwy. 231, Box 275. Exec: James Gaylord. (300)

Tuscaloosa, Ala., SKYLINE D. I., Box 31B, Rt. 2. Exec: H. G. Cleveland. (300)

Tuscaloosa, Ala., VARSITY D. I. Exec: Louis Worthington. (400)

Tuskegee, Ala., LINCOLN D. I. Exec: John Moffitt. (250)

Wetumpka, Ala., ENCORE D. I. Exec: W. M. Singleton. (Under Construction)

Florida

(NOTE: See also New Orleans Territory)

Arcadia, Fla., DeSOTA D. I. Exec: Bernie Sweeny. (250)

Auburndale, Fla., DALE D. I., P. O. Box 331. Exec: M. E. Hensler. (200)

Bartow, Fla., OUTDOOR D. I. Exec: Mrs. J. E. Raulerson. (275)

Blountstown, Fla., BLOUNTSTOWN D .I. Exec: Joe Durham. (200)

Bradenton, Fla., BRADENTON D. I., 2305 9th St. W. Exec: Raymond Combs. (219)

Bradenton, Fla., SUBURBAN OPEN AIR D. I. Exec: David R. Brown. (490)

Brooksville, Fla., 41 D. I. Exec: J. Howard Smith. (300)

Chattahoochee, Fla., DIXIE D. I. Exec: Spurgeon Dunn Ct., Gibson Th. (180)

Chipley, Fla., STARLITE D. I. Exec: John Nelson. (100)

Clearwater, Fla., GULF TO BAY D. I. Exec: C. E. Singler. (375)

Clearwater, Fla., OUTDOOR D. I., Hwy. 19. Exec: Julia Raulerson. (200)

Clewiston, Fla., SUGARLAN D. I. Exec: Thomas E. Markette. (250—Under Construction)

Cocoa, Fla., MERRITT ISLAND D. I. Exec: Talgar Ths., Lakeland. (270)

Coral Gables, Fla., CORAL WAY D. I., 7080 Coral Way (SW 24th St.). Exec: E. Meinicker, Box 177, Miami. (300)

Dade City, Fla., JOY LAND D. I. Exec: Carl Floyd, Florida Th., Haines City. (250)

Dania, Fla., DANIA D. I., Dania Beach Rd., P. O. Box 478. Exec: Mrs. Art Waters. (500)

Daytona Beach, Fla., COSTAL D. I., Deland Rd., 1000 Volusia Ave. Exec: R. E. Beck. (375)

Daytona Beach, Fla., NEPTUNE D. I. Exec: Harris Robinson, Dixie Drive-In Ths., Walton Bldg., Atlanta, Ga. (504)

Daytona Beach, Fla., #1 D. I., P. O. Box 548. Exec: Mrs. Dow. (651)

Defuniak Springs, Fla., HIWAY 90 D. I., P. O. Box 66. Exec: E. L. Goodwin. (110)

Deland, Fla., BOULEVARD D. I., P. O. Box 180. Exec: LeRoy Johnson. (400)

Delray Beach, Fla., DELRAY D. I. Exec: Jack Stillman. (400)

Dover, Fla., PLANT CITY D. I. Exec: C. C. Blake. (500)

Eustis, Fla., MOVIE GARDEN D. I. Exec: Talgar Ths., Lakeland. (400)

Fernandina, Fla., FERNANDIAN D. I. Exec: C. E. Beach. (285)

Fort Lauderdale, Fla., BROWN D. I. Exec: Mrs. Roxa Brown. (310)

Fort Lauderdale, Fla., HIWAY D. I., R. R. #2, Box 122D. Exec: J. M. Ridilla. (700)

Fort Lauderdale, Fla., LAUDERDALE D. I., W. Broward Blvd. at Wingate Rd. Exec: L. C. Sipe. (500)

Fort Myers, Fla., CITY D. I. Exec: P. T. Pigott. (290)

Fort Myers, Fla., FT. MYERS D. I., P. O. Box 2067. Exec: S. J. Feiger (430)

Fort Pierce, Fla., FT. PIERCE D. I., P. O. Box 350. Exec: Talgar Ths., Lakeland. (500)

Gainesville, Fla., GAINESVILLE D. I., 3000 Hawthorne Rd., P. O. Box 286. Exec: Ken Barfield. (375)

Gainesville, Fla., SURBURBIA D. I., Rt. 50. Exec: R. Hammond. (480)

Haines City, Fla., LAKE HAINES D. I. Exec: Carl Floyd, Florida Th. (350)

Hallandale, Fla., HALLANDALE D. I., Hwy. 1, P. O. Box 916. Exec: S. Arthur Ashworth. (500)

Homestead, Fla., BREEZEWAY D. I., Box 1165. Exec: J. W. English. (350)

Jacksonville, Fla., AIR BASE D. I., Rt. 4, Box 395. Exec: Carl Carter. (425)

Jacksonville, Fla., ATLANTIC D. I., Beach Rd. Exec: Harris Robinson, Dixie Drive-In Ths., Walton Bldg., Atlanta, Ga. (361)

Jacksonville, Fla., MAIN ST. D. I., P. O. Box 3204. Exec: Talgar Ths., Lakeland. (700)

Jacksonville, Fla., NORMANDY D. I., 5003 Normandy Blvd., P. O. Box 6823. Exec: C. Devers. (1000)

Jacksonville, Fla., OCEANWAY D. I. Exec: G. H. Brown. (200)

Jacksonville, Fla., RIBAULT D. I., Box 1027, Rt. 9. Exec: Carl Carter, Ritz Th. (350)

Jacksonville, Fla., SKYVIEW D. I., 1887 Kings Rd. Exec: Harold Spears. (375)

Jacksonville Beach, Fla., BEACH D. I. Exec: Talgar Ths., Lakeland. (450)

Keystone Heights, Fia, COMMUNITY D. I. Exec: William Lee. (100)

Lake City, Fla., LUNAR D. I. Exec: R. E. Cannon. (300)

Lakeland, Fla., LAKELAND D. I. Exec: Charles W. Murrell. (456)

Lakeland, Fla., SILVERMOON D. I., Hwy. 92, P. O. Box 337. Exec: Howard Pratt. (400)

Lake Worth, Fla., SKYDOME D. I., 2515 N. Dixie Hwy. Exec: Ed McClosky. (600)

Leesburg, Fla., CREST D. I. Exec: Hugh Martin, M and M Ths. (314)

Live Oak, Fla., NOVA D. I. Exec: R. E. Cannon, Cannon Ths. (200)

Marianna, Fla., MACKS D. I. Exec: S. E. McDaniel. (232)

Melbourne, Fla., BREVARD D. I. Exec: Talgar Ths., Lakeland. (300)

Miami, Fla., BOULEVARD D. I. (North Miami), 14311 143rd St. Exec: Wometco Ths., 306 N. Miami Ave. (1000)

Miami, Fla., LeJEUNE D. I., 1201 N. W. 42nd Ave. Exec: Nate Bernstein. (700)

Miami, Fla., LIBERTY D. I. Exec: Leon Task. (700)

Miami, Fla., MIAMI D. I., 705 N. W. 81st St. Exec: E. M. Loew Ct., 175 Huntington St., Boston, Mass. (600)

Miami, Fla., TROPICAIRE D. I., 7751 Bird Rd. Exec: W. L. McComas. (700)

Miami, Fla., 27th AVENUE D. I., 2780 N. W. 87th St. Exec: George Wilby. (650)

New Port Richey, Fla., BREEZEWAY D. I. Exec: A. H. Stevens. (200)

Ocala, Fla., DRIVE-IN, Route 441. Exec: Roy Rogers. (550)

Okeechobee, Fla., OKEECHOBEE D. I. Exec: R. F. Macks. (102)

Orlando, Fla., KUHL AVENUE D. I., 2400 S. Kuhl. Exec: J. A. Partlow. (400)

Orlando, Fla., ORLANDO D. I., 1001 S. Orange Blossom Trail, Box 1214. Exec: Harris Robinson, Dixie Drive-In Ths., Walton Bldg., Atlanta, Ga. (298)

Orlando, Fla., PRAIRIE LAKE D. I. (Altamonte Springs). Exec: J. A. Partlow. (685)

Orlando, Fla., RI MAR D. I. (Lockhart), Box 258. Exec: Martin and Manning. (400)

Orlando, Fla., WASHINGTON SHORES D. I. Exec: Harris and Kimball. (200)

Pahokee, Fla., LAKE D. I. Exec: Gold and Dabrow. (250)

Palatka, Fla., LINDA D. I. Exec: A. H. Gowthrop. (400)

Palmetto, Fla., PALMETTO D. I. Exec: Roy Jones. (300)

Panama City, Fla., BUD DAVIS D. I. Exec: Bud Davis. (350)

Panama City, Fla., ISLE OF VIEW D. I. Exec: (Unknown). (300)

Perrine. Fla., DIXIE D. I. (Miami), Rt. 2, P. O. Box 675. Exec: D. K. McComas. (450)

Perry, Fla., PERRY D. I. Exec: Kay Porter. (200)

Pompano, Fla., POMPANO D. I., P. O. Box 788. Exec: Angelo Monogo. (400)

Port St. Joe, Fla., PORT D. I. Exec: Martin and Davis. (250)

Quincy, Fla., HILL D. I. Exec: Nat Williams, Interstate Ents., Thomasville, Ga. (300)

Riviera Beach, Fla., BEACH D. I. Exec: A. F. D'anna. (400)

Saint Augustine, Fla., BEACH D. I. Exec: George Kanaris. (550)

Saint Petersburg, Fla., 4th STREET D. I., 4th St. and 72nd Ave. Exec: Florida State Ths., Florida Th. Bldg., Jacksonville. (400)

Saint Petersburg, Fla., GARDEN D. I., Tyrone and Park. Exec: James C. Menson. (400)

Saint Petersburg, Fla., GULF WIND D. I., 6688 Gulf Blvd. Exec: J. J. Donnelly. (142)

Saint Petersburg, Fla., SKYVUE D. I. Exec: C. C. Sutton. (500)

Saint Petersburg, Fla., 28th STREET D. I. Exec: Carl Floyd, Florida Th., Haines City. (600)

Sanford, Fla., MOVIELAND D. I., P. O. Box 70. Exec: C. R. Shirard and Dr. Brantley. (440)

Sarasota, Fla., SOUTHERN TRAIL D. I. Exec: Waller and Thomas Amuse. (400—Under Construction)

Sarasota, Fla., TRAIL D. I., N. Tamiami Trail. Exec: Hugh Thomas. (610)

Sebring, Fla., SEVON D. I. Exec: Carl Floyd, Florida Th., Haines City. (300)

Stuart, Fla., DIXIE D. I. Exec: Talgar Ths., Lakeland. (250)

Tallahassee, Fla., CAPITOL D. I., Apalachicola Hwy. Exec: Talgar Ths., Lakeland. (348)

Tampa, Fla., AUTO PARK D. I., 3600 22nd St., Causeway Blvd. Exec: L. E. Britton. (500)

Tampa, Fla., DALE MABRY D. I., Dale Mabry Hwy. and Gandy Blvd. Exec: Carl Floyd, Florida Th., Haines City. (700)

Tampa, Fla., FLORILAND D. I. Exec: H. Hamner. (300)

Tampa, Fla., FUN LAN D. I., 22nd St. and E. Hillsboro. Exec: Carl Floyd, Florida Th., Haines City. (650)

Tampa, Fla., HILLSBORO D. I., W. Hillsboro and Lincoln Rd. Exec: Florida State Ths., Florida Th. Bldg., Jacksonville. (400)

Tampa, Fla., SKYWAY D. I., 11805 N. Florida Ave. Exec: J. S. Carscallen. (360)

Vero Beach, Fla., VERO BEACH D. I. Exec: Talgar Ths., Lakeland. (270)

Wauchula, Fla., STAR-LITE D. I., Route 17. Exec: Carl Floyd, Florida Th., Haines City. (250)

West Hollywood, Fla., DRIVE-IN. Exec: Frank Krickler. (250)

West Palm Beach, Fla., BOULEVARD D. I., S. Blvd. and Haverhill Rd. Exec: Clyde N. Hall. (400)

Wintergarden, Fla., STARLITE D. I. Exec: C. M. Biggers. (250)

Winter Haven, Fla., OUTDOOR D. I., Hwy. 17. Exec: Talgar Ths., Lakeland. (300)

Winter Park, Fla., WINTER PARK D. I. Exec: Harris Robinson, Dixie Drive-In Th. Ct., Walton Bldg., Atlanta, Ga. (700)

Georgia

Adel, Ga., ADEL AUTO D. I. Exec: J. G. Snellgrove. (118)

Albany, Ga., CAPITOL D. I. Exec: Lowell T. Sheffield. (193)

Albany, Ga., GEORGIA D. I. Exec: Adolph Gortatowsky. (419)

Albany, Ga., SLAPPY D. I. Exec: Lowell T. Sheffield. (366)

Americus, Ga., SUNSET D. I. Exec: Martin Ths. Ct., Columbus. (300)

Ashburn, Ga., JOY AUTO D. I., P. O. Box 251. Exec: Jack J. Parrish. (146)

Athens, Ga., ATHENS D. I., Atlanta Hwy. Exec: Wilby-Kincey Ct., 154 Walton St., N. W., Atlanta. (300)

Atlanta, Ga., BANKHEAD D. I., Bankhead Hwy. S. W. Exec: Georgia Th. Ct., Fox Th. Bldg. (650)

Atlanta, Ga., PEACHTREE D. I. (Chamblee). Exec: Georgia Th. Ct., Fox Th. Bldg. (525)

Atlanta, Ga., PIEDMONT D. I., 2426 Piedmont Rd. N. E. Exec: Harris Robinson, Dixie Drive-In Ths. Ct., Walton Bldg. (650)

Atlanta, Ga., STARLITE D. I., 2000 Moreland Ave. Exec: F. C. Coleman, Eastpoint Amuse. Co., Eastpoint. (900)

Atlanta, Ga., STEWART D. I., 2685 Stewart Ave. S. W. Exec: Harris Robinson, Dixie Drive-In Ths. Ct., Walton Bldg. (650)

Augusta, Ga., AUGUSTA D. I., P. O. Box 56, Sandbar Ferry Rd. Exec: Harris Robinson, Dixie Drive-In Ths. Ct., Walton Bldg., Atlanta. (315)

Augusta, Ga., CLOVER LEAF D. I. Exec: Georgia Ths. Ct., Fox Th. Bldg., Atlanta. (750)

Augusta, Ga., HILLTOP D. I. Exec: F. A. Little. (640)

Augusta, Ga., No. 1 D. I. Exec: Russ Saunders. (330)

Augusta, Ga., SKYVIEW D. I., Olive Rd. Exec: Donald Boardman. (650 and 1000 Seats)

Bainbridge, Ga., AZALEA D. I. Exec: Martin Ths. Ct., Columbus. (300)

Blakely, Ga., PETERS D. I. Exec: Spurgeon Dunn Ths. (250)

Brunswick, Ga., STARLIGHT D. I., Glynn Ave., P. O. Box 521. Exec: Ed Diemmer. (325)

Brunswick, Ga., SUNSET D. I., Jacksonville Hwy. Arco, Box 7. Exec: J. M. Mann. (400)

Cairo, Ga., CAIRO D. I. Exec: Spurgeon Dunn Ths. (342)

Calhoun, Ga., BEL-AIR D. I. Exec: Martin Ths. Ct., Columbus. (300)

Canton, Ga., CANTON D. I. Exec: Martin and Thompson Ths. (350)

Canton, Ga., HOWELL'S D. I. Exec: L. L. Howell. (300)

Carrollton, Ga., DRIVE-IN. Exec: Ebb Duncan. (300)

Cartersville, Ga., STARLITE D. I. Exec: Martin Ths. Ct., Columbus. (305)

Cedartown, Ga., HIWAY 6 D. I. Exec: Joe Sturgis. (300)

Claxton, Ga., CLAXTON D. I. Exec: S. G. Tos, Tos Ths. (175)

Cochran, Ga., P AND Z D. I. Exec: George M. Ziter. (250)

Cochran, Ga., VOGUE D. I. Exec: Martin and Thompson Ths. (750)

College Park, Ga., ROOSEVELT D. I. (Atlanta), R.F.D. #3, Box 298, Exec: F. C. Coleman, East Point Amuse., East Point. (500)

Columbus, Ga., COLUMBUS D. I. Exec: Wilby-Kincey Ct., 154 Walton St., N. W., Atlanta. (700)

Columbus, Ga., MORRIS ROAD D. I. Exec: Russ Saunders. (300)

Columbus, Ga., REXVIEW D. I., 1112 45th. Exec: Martin Ths. Ct. (450)

Columbus, Ga., VICTORY D. I. Exec: H. P. Rhodes, 2450 Peachtree Rd., Atlanta. (300)

Cordele, Ga., CORDELE D. I. Exec: Earl Murray and Ray Tyner. (145)

Covington, Ga., HUB D. I., Mansfield Hwy. Exec: Mrs. M. Osman. (325)

Dalton, Ga., CHEROKEE D. I. Exec: Martin Ths. Ct., Columbus. (440)

Decatur, Ga., SCOTT D. I., Scott Bldg. and Lawrence Rd. Exec: Fred Story, 10th St. Th., Atlanta. (535)

Douglas, Ga., SKYVUE D. I. Exec: Martin Ths. Ct., Columbus. (150)

Dublin, Ga., DUBLIN D. I. Exec: Martin Ths. Ct., Columbus. (400)

Eastman, Ga., EASTMAN D. I. Exec: Martin Ths. Ct., Columbus. (250)

Elberton, Ga., ELBERTON D. I. Exec: Georgia Th. Ct., Fox Th. Bldg., Atlanta. (500)

Fitzgerald, Ga., FITZGERALD D. I. Exec: Martin Ths. Ct., Columbus. (150)

Fitzgerald, Ga., SKYWAY D. I. Exec: Mrs. Margaret Brand. (200)

Forsyth, Ga., MIDWAY D. I. Exec: Renfro Watson. (200)

Fort Valley, Ga., No. 7 D. I. Exec: Martin Ths. Ct., Columbus. (200)

Gainesville, Ga., SKYVIEW D. I., Hwy. 19, P. O. Box 142. Exec: John Thompson. (406)

Greensboro, Ga., GREENPOINT D. I. Exec: W. R. Boswell. (400)

Griffin, Ga., IRIS D. I. Exec: Martin Ths. Ct., Columbus. (300)

Hawkinsville, Ga., M AND T D. I. Exec: Martin Ths. Ct., Columbus. (280)

Hinesville, Ga., STEWART D. I. Exec: E. M. Brice, Pal Amuse. Co., Vidalia. (407)

Jessup, Ga., FAMILY D. I. Exec: W. P. Higgins. (300)

LaGrange, Ga., LaGRANGE D. I., Hwy. 29. Exec: O. C. Lam, Lam Amuse., Rome. (500)

Macon, Ga., DIXIE D. I., 2320 Old Jefferson Rd., P. O. Box 397. Exec: Harris Robinson, Dixie Drive-In Ths. Ct., Walton Bldg., Atlanta. (327)

Macon, Ga., 41 HIWAY D. I. Exec: E. K. Cargill. (700)

Macon, Ga., HOUSTON D. I. Exec: Russ Saunders. (300)

Macon, Ga., MOTOR VUE D. I. Exec: H. P. Rhodes, 2045 Peachtree Rd., Atlanta. (275)

Macon, Ga., STARLITE D. I., Old Columbus Rd. Exec: John Jarvis, 164 Walton St., Atlanta. (300)

Manchester, Ga., MANCHESTER D. I. Exec: Martin Ths. Ct., Columbus. (300)

Marietta, Ga., FAIR OAKS D. I. Exec: Martin Ths. Ct., Columbus. (425)

Marietta, Ga., MARTIN D. I. Exec: Martin Ths. Ct., Columbus. (425)

McCaysville, Ga., TWIN CITY D. I. Exec: W. W. Fincher. (350)

McRae, Ga., M AND T D. I. Exec: Martin and Thompson Ct. (300)

McRae, Ga., McRAE D. I. Exec: C. A. Williams. (650)

Milledgeville, Ga., CADET D. I. Exec: Martin Ths. Ct., Columbus. (300)

Millen, Ga., JENKINS D. I. Exec: E. M. Brice, Pal Amuse. Co., Vidalia. (300)

Millen, Ga., MOONLIGHT D. I. Exec: N. L. Stephens. (200)

Montezuma, Ga., JEM D. I. Exec: J. E. Martin. (309)

Moultrie, Ga., MOULTRIE D. I. Exec: Georgia Th. Ct., Fox Th. Bldg., Atlanta. (300)

Nashville, Ga., SUNSET D. I. Exec: Miss Elsie Griner, Jr. (100)

Newnan, Ga., NEWNAN D. I. Exec: O. C. Lam, Lam Amuse., Rome. (400)

Quitman, Ga., QUITMAN D. I. Exec: H. P. Juhan and G. R. Gardner. (150)

Rome, Ga., CEDAR VALLEY D. I., Hwy. 27 and Cave Spring Rd. Exec: O. C. Lam, Lam Amuse. (700)

Rome, Ga., WEST ROME D. I. Exec: O. C. Lam, Lam Amuse. (500)

Rossville, Ga., STARLITE D. I. Exec: I. J. Sadow. (300)

Savannah, Ga., CIRCLE D. I. Exec: Harris Robinson, Dixie Drive-In Th. Ct., Walton Bldg., Atlanta. (250)

Savannah, Ga., HIWAY 80 D. I., P. O. Box 1455. Exec: Harris Robinson, Dixie Drive-In Th. Ct., Walton Bldg., Atlanta. (700)

Savannah, Ga., MONTGOMERY D. I. Exec: Mel Brown. (500)

Savannah, Ga., VICTORY D. I. Exec: Harris Robinson, Dixie Drive-In Th. Ct., Walton Bldg., Atlanta. (234)

Statesboro, Ga., FAMILY AUTO D. I. Exec: Hal Macon. (233)

Summerville, Ga., PENN D. I. Exec: J. S. Tankersley, Ellijay Th., Ellijay. (300)

Swainsboro, Ga., DIXIE D. I. Exec: W. H. Kahrr, Dixie Amuse. Co. (214)

Sylvania, Ga., SKYVIEW D. I., Hwy. 301. Exec: Mrs. Joseph Larisey. (170)

Sylvester, Ga., SYLVESTER D. I. Exec: R. T. Moody. (90)

Tallapoosa, Ga., STARDUST D. I. Exec: J. A. Bagwell. (198)

Thomaston, Ga., STARLITE D. I. Exec: O. E. Hudgins. (200)

Thomasville, Ga., HIWAY D. I., Thomasville-Tallahassee Hwy. Exec: Nat Williams, Interstate Ents. (372)

Thomson, Ga., MELODY D. I. Exec: Martin Ths. Ct., Columbus. (366)

Tifton, Ga., PINES D. I. Exec: Martin Ths. Ct., Columbus. (300)

Toccoa, Ga., TOCCOA D. I. Exec: W. M. Snelson. (300—Under Construction)

Trion, Ga., MOONLITE D. I. Exec: A. L. Harris. (278)

Valdosta, Ga., FORREST D. I., Box 674. Exec: Martin Ths. Ct., Columbus. (300)

Vidalia, Ga., PETES D. I., Lyon Rd., Box 462. Exec: E. M. Brice, Pal Amuse. Co. (389)

Warner Robbins, Ga., M AND T D. I. Exec: Martin Ths. Ct., Columbus. (300)

Waycross, Ga., U. S. #1 D. I. Exec: Georgia Th. Co., Fox Th. Bldg., Atlanta. (500)

Waycross, Ga., WAYCROSS D. I. Exec: S. E. McDaniel. (300)

Waynesboro, Ga., WAYNESBORO D. I. Exec: L. N. Bailey. (100)

Woodbury, Ga., WOODBURY D. I. Exec: W. E. Blue. (100)

North Carolina

(NOTE: See also Charlotte Territory)

Franklin, N. C., FRANKLIN D. I. Exec: R. E. Morris. (200)

Tennessee

(NOTE: See also Memphis Territory)

Alcoa, Tenn., LAKEMENT D. I., Hwy. 129. Exec: Juanita Pemberton. (425)

Ardmore, Tenn., ARDMORE D. I. Exec: A. C. Austin. (300—Under Construction)

Athens, Tenn., STARLITE D. I., Box 297. Exec: J. H. Owens. (200)

Bluff City, Tenn., TWIN CITY D. I. Exec: Harvey Diggs. (450)

Chattanooga, Tenn., BROAD ST. D. I. Exec: Abe Solomon, Independent Ths., 509 Cherry St. (500—Under Construction)

Chattanooga, Tenn., 41 D. I. Exec: W. W. Fincher. (400)

Chattanooga, Tenn., 58th ST. D. I. Exec: W. W. Fincher. (400—Under Construction)

Chattanooga, Tenn. LOOKOUT MT. D. I. Exec: J. Sadow. (300)

Chattanooga, Tenn., RED BANK D. I. Exec: Abe Solomon, Independent Ths., 509 Cherry St. (500)

Chattanooga, Tenn., SKYWAY D. I., 5500 Brainerd Rd. Exec: Abe Solomon, Independent Ths., 509 Cherry St. (400)

Chattanooga, Tenn., 23rd ST. D. I. Exec: W. W. Fincher. (300)

Clarksville, Tenn., MOONLIGHT D. I., Route 4. Exec: H. E. McKinney. (450)

Clarksville, Tenn., SUNSET D. I., P. O. Box 691. Exec: Crescent Amuse. Co., 5th Ave. N., Nashville. (400)

Cleveland, Tenn., CHEROKEE D. I. Exec: A.B.C. Th. Entr., 160 Walton St., Atlanta, Ga. (280)

Cleveland, Tenn., CLEVELAND D. I., Harrison Rd. Exec: G. B. Odlum. (400)

Columbia, Tenn., DAN DEE D. I. Exec: Al Allen. (450)

Columbia, Tenn., SUNDOWN D. I. Exec: S. S. Fleming and Sidney Johnston. (550)

Cookeville, Tenn., YOUNG'S D. I., Hwy. 70. Exec: Benton Young. (200)

Crossville, Tenn., STARLITE D. I., P. O. Box 105. Exec: C. B. Webb. (250)

Dayton, Tenn., RHEA D. I., Route 2. Exec: C. Goins. (300)

Elizabethton, Tenn., STATELINE D. I. Exec: S. B. Bolland. (250)

Estill Springs, Tenn., LAKEVIEW D. I. Exec: Cowan Oldham, Cumberland Amuse. Co., McMinnville. (200)

Etowah, Tenn., ETOWAH D. I. Exec: Martin Ths. Ct., Columbus, Ga. (300)

Fayetteville, Tenn., HIWAY 64 D. I. Exec: Otis Couch, Couch and Richardson. (300)

Fountain City, Tenn., SKYWAY D. I., 6222 Broadway. Exec: R. J. Barnes. (450)

Gallatin, Tenn., SUMNER D. I. Exec: Frank Tinnon. (300)

Greeneville, Tenn., ASHWAY D. I. Exec: E. L. Wilson. (300)

Greenville, Tenn., NITE AUTO MOVIE D. I. Exec: Ernest W. Knight. (250)

Harriman, Tenn., ROANE D. I. Exec: G. H. Glower. (300)

Helenwood, Tenn., MIDWAY D. I. Exec: William Lowhorn. (100)

Jefferson City, Tenn., CHEROKEE D. I. Exec: J. W. Smith and C. T. Davis. (200)

Johnson City, Tenn., KINGS SPRINGS D. I. Exec: Bernie Wylie. (50)

Johnson City, Tenn., TRI-CITY D. I., Johnson City-Bristol Hwy. Exec: Bernie Wylie. (300)

Johnson City, Tenn., TWIN CITY D. I., Johnson City-Elizabethtown Hwy. Exec: Bernie Wylie. (300)

Kingsport, Tenn., BAYS MT. D. I., Route 5. Exec: J. R. Pierce. (200)

Kingsport, Tenn., KINGSPORT D. I. Exec: Russ Saunders. (300)

Kingsport, Tenn., TRIANGLE D. I. Exec: J. R. Pierce. (400)

Knoxville, Tenn., CHAPMAN HIWAY D. I. Exec: T. Spurgeon. (250)

Knoxville, Tenn., DRIVE-IN. Exec: Sam Horne. (400—Under Construction)

Knoxville, Tenn., FAMILY D. I., 3546 Kingston Pike, Box 686. Exec: R. J. Barnes. (511)

Knoxville, Tenn., KNOXVILLE D. I., P. O. Box 686. Exec: R. J. Barnes. (510)

Knoxville, Tenn., RIVER BREEZE D. I. Exec: Ben Maloy. (300)

Knoxville, Tenn., STARLITE D. I., 810 N. Central Ave. Exec: Tim Smith. (400)

Knoxville, Tenn., SUNSET D. I. Exec: L. W. and G. L. Howard. (1400)

LaFollette, Tenn., SKYWAY D. I. Exec: W. R. Holder, Cherokee Amuse. Co. (300)

Lebanon, Tenn., CEDAR D. I. Exec: Beverly Miller. (300)

Lenoir City, Tenn., DIXIE LEE D. I. Exec: Exhibitor Service Co., 189 Walton St., Atlanta, Ga. (300)

Lewisburg, Tenn., HIWAY 50 D. I. Exec: M. P. Boyd, Lewisburg Th. Co. (350)

Lewisburg, Tenn., SOUTHERN AIR D. I. Exec: M. P. Boyd, Lewisburg Th. Co. (300)

Livingston, Tenn., SKYLINE D. I. Exec: E. K. Stephens. (225)

Loudon, Tenn., COLE D. I. Exec: W. H. and J. J. Cole. (200)

Madison, Tenn., MONTOGUE D. I. (Nashville). Exec: Charles H. Kuertz. (600)

Madisonville, Tenn., MADISON D. I. Exec: D. H. Palmer. (250)

Maryville, Tenn., PARKWAY D. I. Exec: Howard Brooks. (350)

Mascot, Tenn., COMMUNITY D. I. (Knoxville). Exec: W. R. Holder, Cherokee Amuse Co., LaFollette. (200)

McMinnville, Tenn., BEN LOMAND D. I. Exec: Lee Parham. (400)

Morristown, Tenn., SKYWAY D. I. Exec: D. G. Baker. (325)

Murfreesboro, Tenn., STARLITE D. I., P. O. Box 583. Exec: Salyar and Hamaker. (150)

Nashville, Tenn., BORDEAUZ D. I. Exec: Crescent Amuse. Co., 5th Ave. N. (425)

Nashville, Tenn., COLONIAL D. I. Exec: Colonial Outdoor Ths. (600)

Nashville, Tenn., CRESCENT D. I., Murfreesboro Pike. Exec: Crescent Amuse. Co., 5th Ave. N. (710)

Nashville, Tenn., SKYWAY D. I. Exec: Crescent Amuse. Co., 5th Ave. N. (600)

Nashville, Tenn., SUNSET D. I. Exec: Crescent Amuse. Co., 5th Ave. N. (425)

Newport, Tenn., NEWPORT D. I. Exec: W. R. Holder, Newport Amuse Co., Nashville. (200)

Oak Ridge, Tenn., ELZA D. I. Exec: W. J. Hatfield. (270)

Oak Ridge, Tenn., SKYWAY D. I., Oak Ridge Turn Pike. Exec: W. J. Hatfield. (300)

Pulaski, Tenn., MOONGLO D. I. Exec: David E. Cheatham. (375)

Rogersville, Tenn., HILAND D. I. Exec: H. Cecil Acuff. (200)

Sevierville, Tenn., MIDWAY D. I. Exec: E. L. Wilson. (250)

Shelbyville, Tenn., 41 D. I. Exec: J. M. Tune. (315)

Sparta, Tenn., SPARTA D. I. Exec: Cowan Oldham, Cumberland Amuse. Co., McMinnville. (200)

Spring City, Tenn., SPRING CITY D. I. Exec: John E. Davis. (300—Under Construction)

Springfield, Tenn. MOONLIGHT D. I. Exec: Exhibitor Service, 189 Walton St., Atlanta, Ga. (250)

Sweetwater, Tenn., SKYLARK D. I. Exec: Gay Amuse. Co. (200)

Tullahoma, Tenn., ARNOLD D. I. Exec: Lee Parham. (500)

Tullahoma, Tenn., PLAZA D. I. Exec: W. Hamaker. (280)

Woodbury, Tenn., SKYLARK D. I. Exec: W. Hamaker. (85)

Whitwell, Tenn., CROSSROADS D. I. Exec: Al Rook. (Under Construction)

BOSTON TERRITORY

Maine

Augusta, Me., AUGUSTA D. I. (Manchester). Exec: E. M. Loew Ct., 175 Huntington, Boston, Mass. (900)

Bangor, Me., BANGOR D. I. Exec: Graphic Ct., 351 Newbury St., Boston, Mass. (900)

Bangor, Me., BREWER D. I. Exec: E. M. Loew Ct., 175 Huntington, Boston, Mass. (800)

Brunswick, Me., BOWDOIN D. I. Exec: Tom Foley, and Daytz Th. Ent., 260 Tremont St., Boston, Mass. (300)

Brunswick, Me., BRUNSWICK D. I., U. S. Ruote 1, East Brunswick. Exec: W. C. Gould, and Affiliated Ths. Corps., 31 St. James Ave., Boston, Mass. (450)

Caribou, Me., POLARIS D. I. Exec: M. Christy. (500)

Danville, Me., DANVILLE D. I. Exec: Lockwood and Gordon Ent., Metropolitan Bldg., Boston, Mass. (450)

Houlton, Me., BORDERLINE D. I. U. S. Rt. 1. Exec: Lewis Webber and Hy Young Ent., 68 Cliffmont St., Roslindale, Mass. (450)

Kennebunk, Me., KENNEBUNK D. I. Exec: Mrs. Katherine Avery and Affiliated Ths. Corp., 31 St. James Ave., Boston, Mass. (350)

Lewiston, Me., LEWISTON D. I., Box 1176. Exec: Lockwood and Gordon Ent., and Daytz Th. Ent., 260 Tremont St., Boston, Mass. (1000)

Lewiston, Me., LISBON D. I., Lisbon Rd. Exec: Royal and John Boldue, Colebrook, N. H. (—)

Madewaska, Me., MADEWASKA D. I. Exec: E. Micheaud, and Herbert Higgins, Statler Office Bldg., Boston, Mass. (300)

Milo, Me., MILO D. I. Exec: Ella Mills and Affiliated Ths. Corp., 31 St. James Ave., Boston, Mass. (450)

North Bridgton, Me., BRIDGTON D. I. Exec: William Friday, North Windham D. I., North Windham, Me. (300)

North Windham, Me., NORTH WINDHAM D. I. Exec: William Friday. (290)

Rumford, Me., RUMFORD D. I. Exec: E. Pollard. (400)

Saco, Me., SACO AUTO D. I., Rt. 1, Portland Rd. Exec: A. C. O'Neill, and Herbert Higgins, Statler Office Bldg., Boston, Mass. (300)

Sanford, Me., SANFORD D. I., R.F.D. Exec: Russell Martin, 4 School St., Ogunquit, and Daytz Th. Ent., 260 Tremont St., Boston, Mass. (400)

Scarboro, Me., PORTLAND D. I., P. O. Box 7. Exec: Lockwood and Gordon Ent., and Daytz Th Ent., 260 Tremont St., Boston, Mass. (950)

Sebago Lake, Me., SEBAGO LAKE D. I. Exec: Russell Martin. (850)

Van Buren, Me., VAN BUREN D. I. Exec: Mrs Lillian Keegan. (350)

West Enfield, Me., WEST ENFIELD D. I. Exec: Sam Myer. (250)

Winslow, Me., WINSLOW D. I. Exec: Lockwood and Gordon Ent., and Daytz Th. Ent., 260 Tremont St., Boston, Mass. (500)

Yarmouth, Me., YARMOUTH D. I. Exec: Lewis Packar and Daytz Th. Ent., 260 Tremont St., Boston, Mass. (200)

Massachusetts

Adams, Mass., HOOSAC D. I. Exec: Morse and Rothenberg Ct., 393 Boylston St., Boston. (500)

Avon, Mass., AVON D. I., Memorial Drive. Exec: Interstate Th. Corp., 260 Tremont St., Boston. (800)

Bellingham, Mass., BELLINGHAM D. I., Pulaski Blvd. Exec: Richter and Sperling, and Affiliated Ths. Corp., 31 St. James Ave., Boston. (200)

Billerica, Mass., PINEHURST D. I. (Boston). Exec: James Sheeran. (450)

Braintree, Mass., QUINTREE D. I., 444 Quincy Ave. Exec: Herman Rifkin Ths., 39 Church St., Boston. (500)

Brockton, Mass., SKY VIEW D. I. Exec: Herman Rifkin Ths., 29 Church St., Boston. (736)

Cambridge, Mass., FRESH POND D. I. Exec: George McLaughlin, and Affiliated Ths. Corp., 31 St. James Ave., Boston. (1030)

Chicopee Falls, Mass., AIRLINE D. I. Exec: M. Walas. (1000)

Dalton, Mass., OPEN AIR D. I., Route 9. Exec: Edgar Briggs. (500)

Dartmouth, Mass., DARTMOUTH D. I., Rt. 6 Cross Rd. Exec: N. Yamins Ths., and Daytz Th. Ent., 260 Tremont St., Boston. (500)

Dedham, Mass., DEDHAM D. I., Rt. 1, Elm St. Exec: Michael Redstone, and Daytz Th. Ent., 260 Tremont St., Boston. (1000)

Dennis, Mass., DENNIS D. I. Exec: Interstate Ths. Corp., 260 Tremont St., Boston. (600)

Fairhaven, Mass., FAIRHAVEN D. I. Exec: Nathan Yamins Ths., and E. M. Loew Ths., Boston. (800)

Gardner, Mass., MOHAWK D. I. Exec: Joseph Schwartz, and Affiliated Ths. Corp., 31 St. James Ave., Boston. (500)

Haverhill, Mass., RIVERSIDE D. I., 901 River Rd. Exec: A. Arakelian. (400)

Holyoke, Mass., WEST SIDE D. I. Exec: E. M. Loew Ths., 175 Huntington, Boston. (800)

Kingston, Mass., PLYMOUTH D. I., Plymouth Hwy. Exec: E. M. Lowe Ths., 175 Huntington, Boston, and Lawrence Laskey. (625)

Lanesboro, Mass., SUNSET D. I., Route 7. Exec: A. Cloutier. (300)

Lowell, Mass., LOWELL D. I., 94 Fowler Rd. Exec: Dick Edwards. (300)

Lunenberg, Mass., WHALOM D. I., Electric Ave. Exec: Silvio Williams. (400)

Lynn, Mass., OPEN AIR D. I., Route 1 A. Exec: E. M. Loew Ths., 175 Huntington, Boston. (500)

Medford, Mass., MEADOW GLEN D. I., 3850 Mystic Valley Parkway. Exec: Frank Longo, and Affiliated Ths. Corp., 31 St. James Ave., Boston. (1000)

Mendon, Mass., MENDON AUTO D. I., Box 274. Exec: Fred Parker. (100)

Methuen Mass., MERRIMAC PARK D. I., Merrimac Park Dr., Lowell Blvd. Exec: E. M. Loew Ths., 175 Huntington, Boston. (325)

Natick, Mass., NATICK D. I. Exec: Phil Smith Th. Ent., 359 Boylston St., Boston. (1000)

Neponset, Mass., NEPONSET D. I. (Dorchester). Exec: Michael Redstone, and Daytz Th. Ent., 260 Tremont St., Boston. (1350).

Northfield, Mass., AUTO D. I. Exec: C. Nilman, Shelburne Falls. (300)

North Reading, Mass., READING D. I. Exec: American Th. Corp., 246 Washington St., Boston. (1000)

North Wilbraham, Mass., DRIVE-IN. Exec: David Willig. (998)

Orange, Mass., PIONEER VALLEY D. I. (Boston). Exec: O. Whitney, and Daytz Th. Ent., 260 Tremont St., Boston. (500)

Palmer, Mass., MET AIR PORT D. I. Exec: L. Meceli, and Daytz Th. Ent., 260 Tremont St., Boston. (300)

Plainfield, Mass., PLAINFIELD D. I., Kelly Blvd. Exec: Henry Neveaux, R.F.D. Box 218, North Attleboro. (—)

Raynham, Mass., DRIVE-IN, Route 128. Exec: C. Murby, and Herbert Higgins, Statler Office Bldg., Boston. (600)

Revere, Mass., REVERE D. I., Squire Rd. Exec: Michael Redstone, and Daytz Th. Ent., 260 Tremont St., Boston. (400)

Salisbury, Mass., SALISBURY D. I., Beach Rd. Exec: Al Rudenstein. (400)

Saugus, Mass., SAUGUS D. I., Route 1. Exec: American Ths. Corp., 646 Washington St., Boston. (400)

Seekonk, Mass., BAY STATE D. I., Route 6. Exec: Romano Bros., and Herbert Higgins, Statler Office Bldg., Boston. (500)

Shelbourne Falls, Mass., COMMUNITY D. I. Exec: C. Nilman. (300)

Shrewsbury, Mass., OPEN AIR D. I., Route 9. Exec: American Ths. Corp., 646 Washington St., Boston. (550)

Somerset, Mass., SOMERSET D. I., Brayton Pt. Rd. Exec: Maurice Safner, Joseph L. Schwarts, Theodore Rosenblatt, and Affiliated Ths. Corp., 31 St. James Ave., Boston. (560)

Southampton, Mass., SOUTHAMPTON D. I. Exec: A. Yamilkowski, and Herbert Higgins, Statler Office Bldg., Boston. (400)

South Attleboro, Mass., BORO D. I. Exec: Joe Stanzler. (875)

South Deerfield, Mass., VALLEY VIEW D. I., Rt. 116, Conway Rd. Exec: Edw. J. King, 52 Grinnell, Greenfield. (250)

Sturbridge, Mass., DOLLY D. I. Exec: Peter J. Manone, and Affiliated Ths. Corp., 31 St. James Ave., Boston. (400)

Sutton, Mass., MOTOR-IN, Providence Rd. Exec: Wilfred Bernard, Millbury, and Herbert Higgins, Statler Office Bldg., Boston. (500)

Turners Falls, Mass., PARK VILLA D. I. Exec: Frank Kuzmeskus, and Affiliated Ths. Corp., 31 St. James Ave., Boston. (350)

Tyngsboro, Mass., TYNGSBORO D. I. Exec: George Abdallah, 203 Branch St., Lowell. (300)

Uxbridge, Mass., QUAKER D. I. Exec: N. Eisner, and Daytz Th. Ents., 260 Tremont St., Boston. (500)

Wareham, Mass., WAREHAM D. I. Exec: Herman Rifkin Ths., 39 Church St., Boston. (500)

West Action, Mass., NASHOBA D. I., P. O. Box 106. Exec: Donald J. Sweenie, Boxboro Entr. (—)

West Boylston, Mass., DRIVE-IN (Worcester). Exec: E. M. Loew Ths., 175 Huntington, Boston. (1600)

Westfield, Mass., SUNDOWN AUTO D. I., Route 202. Exec: Owen Holmes, Hampton Rd., and Daytz Th. Entr., 260 Tremont St., Boston. (660)

West Pittsfield, Mass., BERKSHIRE D. I., 1501 W. Housatonic St. Exec: E. Thompson. (600)

Westport, Mass., WESTPORT D. I. (Fall River). Exec: N. Yamins Ths., and Daytz Th. Ents., 260 Tremont St., Boston. (692)

West Springfield, Mass., RIVERDALE D. I., 935 Riverdale. Exec: E. M. Loew Ths., 175 Huntington St., Boston. (600)

West Springfield, Mass., ROUND HILL D. I., 101 Plainfield St. Exec: Joseph E. Levine. (750)

West Springfield, Mass., WEST SPRINGFIELD D. I., Route 20. Exec: American Ths. Corp., 646 Washington St., Boston. (800)

Weymouth, Mass., WEYMOUTH D. I., Route 3A. Exec: American Ths. Corp., 646 Washington St., Boston. (600)

Worcester, Mass., CAR-VILLA D. I. Exec: Walter Luby. (—)

New Hampshire

Alton, N. H., ALTON D. I. Exec: George Garrett. (276)

Claremont, N. H., CLAREMONT D. I., Rt. 103 and 11 Newport Rd. Exec: Robert Zerinsky, and Affiliated Ths. Corp., 31 St. James Ave., Boston, Mass. (500)

Concord, N. H., CONCORD D. I., Box 339. Exec: Lockwood and Gordon Ent., and Daytz Th. Ents., 260 Tremont St., Boston, Mass. (500)

Gorham, N. H., GRANDVIEW D. I. Exec: James A. Sayer, Jr. (400)

Hookset, N. H., SKY VIEW D. I. Exec: A. Bougue, and Affiliated Ths. Corp., 31 St. James Ave., Boston, Mass. (500)

Keene, N. H., KEENE D. I. Exec: Joseph Mathieu, and Affiliated Ths. Corp., 31 St. James Ave., Boston, Mass. (400)

Manchester, N. H., MANCHESTER D. I., 777 S. Willow. Exec: Jacob Asadorian. (500)

Manchester, N. H., PINE ISLAND D. I., Rt. 3A and 18. Exec: J. A. Sayer, Goffs Falls. (300)

Nashua, N. H., NASHUA D. I., R.F.D. #1. Exec: J. E. Bronstein, and Daytz Th. Entrs., 260 Tremont St, Boston, Mass. (500)

**Not included in analysis or statistics.*

Newington, N. H., OPEN AIR D. I. Exec: James Nadeau, 26 Hough St., Dover, and Affiliated Ths. Corp., 31 St. James Ave., Boston, Mass. (600)

North Conway, N. H., WHITE MOUNTAIN D. I. Exec: A. F. Stoughton, and Daytz Th. Ent., 260 Tremont St., Boston, Mass. (250)

Orford, N. H., STARLIGHT D. I. Exec: G. Leighton. (—)

Portsmouth, N. H., OUTDOOR D. I. Exec: James Nadeau, 26 Hough St., Dover, and Affiliated Ths. Corp., 31 St. James Ave., Boston, Mass. (600)

Rochester, N. H., SUNSET D. I., Route 16. Exec: James Nadeau, 26 Hough St., Dover, and Affiliated Ths. Corp., 31 St. James Ave., Boston, Mass. (400)

Salem, N. H., OLE ROCK D. I. Exec: James A. Sayer, Jr. (324)

Somersworth, N. H., STAR WAY D. I., Rt. 16, Box 1881. Exec: James A. Sayer, Jr. (400)

Twin Mountain, N. H., TWIN MOUNTAIN D. I. Exec: Armand Duranleau. (400)

Warner, N. H. SKI-TOW D. I. Exec: William Lussier, 7 Gilmore St., Everett, Mass. (200)

Weirs, N. H., DRIVE-IN (Laconia). Exec: H. Gaudet. (500)

Rhode Island

Cranston, R. I., CRANSTON AUTO D. I., Oaklawn Ave. Exec: William Deitch, and Affiliated Ths. Corp., 31 St. James Ave., Boston, Mass. (1000)

Johnston, R. I., PIKE D. I., Hartford Ave. Exec: Herman Rifkin Ths., 39 Church St., Boston, Mass. (700)

North Smithfield, R. I., RUSTIC D. I. Exec: M. Stanzler, and Affiliated Ths. Corp., 31 St. James Ave., Boston, Mass. (600)

Providence, R. I., PROVIDENCE D. I., Route 1. Exec: E. M. Loew Ths., 175 Huntington St., Boston, Mass. (600)

Westerly, R. I., WESTERLY D. I. Exec: Louis Vuona, and Affiliated Ths. Corp., 31 St. James Ave., Boston, Mass. (500)

Vermont

(NOTE: See also Albany Territory)

Ascutney, Vt., MIDWAY D. I. Exec: Henry Garneau. (356)

Bellows Falls, Vt., BELMONT D. I. Exec: R. M. Stocker, Chester Depot, and Herbert Higgins, Statler Office Bldg., Boston, Mass. (400)

Berlin, Vt., BERLIN D. I. Exec: R. Cody, and Hy Young, 68 Cliffmont St., Roslindale, Mass. (540)

Berlin, Vt., TWIN CITY D. I. Exec: M. Paruette, and Herbert Higgins, Statler Office Bldg., Boston, Mass. (450)

Brattleboro, Vt., PARKWAY D. I., Putney Rd. Exec: Marius Bonneau. (450)

Burlington, Vt., SUNSET D. I., Route 127. Exec: D. Handy, and Daytz Th. Entr., 260 Tremont St., Boston, Mass. (600)

Colchester, Vt., MALLETTS BAY D. I. Exec: Gordon Jarvis, and Affiliated Ths. Corp., 31 St. James Ave., Boston, Mass. (360)

Derby, Vt., DERBY PORT D. I. Exec: J. Coffrin, Green Mountain Drive-In Ths., Inc. (300)

Fairlee, Vt., HOLIDAY PARK D. I. Exec: Reginald Drown, and Daytz Th. Ent., 260 Tremont St., Boston, Mass. (200)

Milton, Vt., MILTON D. I. Exec: A. A. Viens, and Herbert Higgins, Statler Office Bldg., Boston, Mass. (300)

Morrisville, Vt., MORRISVILLE D. I. Exec: D. H. McNally . (150)

New Haven, Vt., MID HAVEN D. I. Exec: E. Morris, and Affiliated Ths. Corp., 31 St. James Ave., Boston, Mass. (400)

North Montpelier, Vt., HOMESTEAD D. I. Exec: John C. Coffrin. (300)

Rutland, Vt., RUTLAND D. I. Exec: Edwin A. Morgan, and Affiliated Ths. Corp., 31 St. James Ave., Boston, Mass. (360)

Saint Albans, Vt., ST. ALBANS D. I., R.F.D. #1. Exec: R. J. Ryan, Ralph W. Dexter, and Herbert Higgins, Statler Office Bldg., Boston, Mass. (550)

Saint Johnsbury, Vt., BLUE MOON D. I. Exec: D. McNarry. (378)

**Not included in analysis or statistics.*

BUFFALO TERRITORY

New York

(NOTE: See also Albany and New York Territories)

Allegany, N. Y., ALLEGANY D. I. Exec: Harry Berkson, 505 Pearl St., Buffalo. (550)

Angola, N. Y., GRAND VIEW D. I., Erie Rd. at Lake St., Route 5, Exec: Robert E. Reitler. (832)

Athol Springs, N. Y., SKYWAY D. I. Exec: W. Brett—Wm. Rosenow, 170 Franklin St., Buffalo. (1050)

Aurelius, N. Y., FINGER LAKES D. I. (Auburn). Exec: Anthony DeNiro and Don Wilson, 44 West St., Auburn. (300)

Batavia, N. Y., SKYWAY GENESEE D. I., Clinton St. Road. Exec: Roy T. Babcok. (500)

Bath, N. Y., BATH D. I., Lake Road, P. O. Box 649. Exec: Joseph J. Murphy, Pres., Steuben D-In Th. Inc. (516)

Bemus Point, N. Y., MIDWAY D. I., Rt. 17, % Blatt Brothers, Mayville. Exec: Blatt Bros. Ths. Ct., Pittsburgh, Pa. (300)

Big Flats, N. Y., ELMIRA D. I. Exec: H. L. Berinstein, P. O. Box 1093, Syracuse. (500)

Binghamton, N. Y., FRONT D. I. (Nimmonsburg), 1260 Front St., Box 106. Exec: Herbert Nittke. (600)

Blasdell, N. Y., STAR D. I., Lake Ave. Exec: Mrs. Anne Schick, Buffalo. (620)

Canandaigua, N. Y., PARKWAY D. I., Rt. 5. Exec: Slotnick and Gandell. (400)

Cheektowaga, N. Y., AERO D. I., 3755 Union Rd. Exec: Al Wright. (500)

Cheektowaga, N. Y., BROADWAY D. I. Exec: Marvin Atlas, 305 Mt. Vernon Rd., Snyder. (600)

Cheektowaga, N. Y., BUFFALO D. I., Harlem Rd., Exec: Paul Wintner, N.B.C. Bldg., Cleveland 14, Ohio. (650)

Cicero, N. Y., NORTH D. I., N. Syracuse-Cicero Rd. Exec: McConnell Read Corp., 116 S. Salina St., Syracuse. (850)

DeWitt, N. Y., DEWITT D. I. (Syracuse). Exec: Sam Slotnick—Albert Gilbert. (850)

Dryden, N. Y., DRYDEN D. I. Exec: H. L. Berinstein, P. O. Box 1093, Syracuse. (550)

Ebenezer, N. Y., PARK D. I., Orchard Park Rd. Exec: Frank Stephen. (500)

Endicott, N. Y., GEORGE F. D. I. (Binghamton), George F. Hwy. Exec: Meceo Ths. Ct. (600)

Fluvanna, N. Y., PIC 17 D. I. (Jamestown), Route 17—R.F.D. Exec: Herbert Ochs and Assoc., 34 Jewett Parkway, Buffalo. (600)

Gasport, N. Y., LOCKPORT D. I., Route 31. Exec: George F. Tator, Buffalo. (300)

Geneva, N. Y., SENECA D. I., Box 251. Exec: Louis Drew. (500)

Greece, N. Y., LAKESHORE D. I. (Rochester), Ling Rd. Exec: Joseph Iamon—Joseph Trott and Forest J. Robbins, 53 Winchester St., Rochester. (450)

Hornell, N. Y., STARLITE D. I., P. O. Box 36. Exec: Louis Drew. (500)

Lakewood, N. Y., LAKEWOOD D. I. (Mayville), Box 37. Exec: Blatt Bros. Ct., Pittsburgh, Pa. (325)

Limestone, N. Y., LIMESTONE D. I., P. O. Box 707, Kane, Pa. Exec: Wayne Holms, Kane, Pa. (400)

Middleport, N. Y., SUNSET D. I., Churchill St. Exec: Alex Stornelli. (300)

Minetto, N. Y., MIDWAY D. I. (Oswego), Route 48. Exec: R. C. Canter. (450)

Niagara Falls, N. Y., STARLITE D. I., Military Rd. Exec: Robert and Richard Hayman. (730)

Perry, N. Y., SILVER LAKE D. I., Rt. 39, Perry-Castle Rd. Exec: Harry K. Martin. (400)

Rochester, N. Y., CENTRAL D. I., 1700 Long Pond Rd. Exec: Fred Schweppe and William Tishkoff. (1000)

Rochester, N. Y., ROCHESTER D. I., 1200 Scottsville Rd. Exec: Paul Wintner, N.B.C. Bldg., Cleveland 14, Ohio. (726)

Rochester, N. Y., STARLITE D. I. (West Henrietta). Exec: Don Stevenson. (810)

Sennett, N. Y., EAST D. I. (Auburn). Exec: Mrs. A. M. Wallace and Mrs. Shields, 20 North St., Auburn. (500)

Stafford, N. Y., BATAVIA D. I. Exec: Dipson Ct. (300)

Syracuse, N. Y., KALLET D. I. Exec: O. J. Kallet, Kallet, Ths., Inc. (930)

Tonawanda, N. Y., DELAWARE D. I., 4100 Delaware Ave. Exec: Louis Drew. (954)

Tonawanda, N. Y., NIAGARA D. I., Niagara Falls Blvd. Exec: William Bret. (700)

Tonawanda, N. Y., SHERIDAN D. I. Exec: Irving Cohen, 57 Manchester Pl., Buffalo. (700)

Van Buren Point, N. Y., VAN BUREN POINT D. I., R.F.D. #2, Dunkirk, N. Y. Exec: Irving Cohen. (800)

Wallington, N. Y. SKYWAY D. I., Route 104. Exec: Thomas B. Nephew. (400)

West Webster, N. Y., EMPIRE D. I., P. O. Box 166, Rochester-Webster Road. Exec: H. Graden Hodges. (800)

CHARLOTTE TERRITORY

North Carolina

(NOTE: See also Atlanta Territory)

Albermarle, N. C., ALBEMARLE D. I., R.F.D. #2. Exec: G. L. Faw. (150)

Albemarle, N. C., BADIN ROAD D. I., Rt. 2, Hwy. 27. Exec: G. L. Faw. (150)

Archdale, N. C., TAR HEEL D. I. Exec: Paul Jones, Rt. 2, High Point. (200)

Asheboro, N. C., HI-WAY 49 D. I. Exec: G. L. Faw. (400)

Asheboro, N. C., NORTH 220 D. I., Route 220. Exec: Consolidated Ths., Inc., P. O. Box 2446, Charlotte. (500)

Asheville, N. C., AUTO D. I. Exec: W. C. Macon. (465)

Asheville, N. C., DREAMLAND D. I., Rt. 74 S. E. Old Black Mtn. Hwy. Exec: Franklin H. Frady, 83 Coxe Ave. (600)

Aulander, N. C., STARLITE D. I. Exec: A. P. Lassiter. (200)

Beaufort, N. C., EAST D. I., P. O. Box 147, Morehead City. Exec: Victor Wickizer. (250)

Belmont, N. C., BELMONT D. I., Hwy. 223. Exec: B. Boling, National Theatre Supply, Charlotte. (150)

Benson, N. C., STAR-VUE D. I., Route 301. Exec: Alonzo Parrish. (150)

Bessemer City, N. C., BESSEMER D. I., R.F.D. #2. Exec: R. G. Stinett. (200)

Beulaville, N. C., TWILIGHT D. I. Exec: A. Y. Lanier. (200)

Bladenboro, N. C., TWILITE D. I. Exec: H. M. Sykes. (150)

Boone, N. C., SKYVIEW D. I. Exec: A. E. Hamby, Jr. and J. W. Hodges, Jr. (200)

Brevard, N. C., BREVARD D. I., Route #2. Exec: S. D. Moore. (200)

Brevard, N. C., STAR D. I. Exec: S. G. Siniard. (200)

Bryson City, N. C., HILL TOP D. I. Exec: J. E. Massey. (150)

***Burgaw, N. C.,** ROWE D. I. Exec: Roy Rowe. (180—Closed)

Burlington, N. C., BON-AIR D. I. Exec: R. C. Saunders. (300)

Burlington, N. C., BUR-GRA D. I., 1924 Maple Ave. Exec: A. F. Floyd. (225)

Burlington, N. C., EAST 70 D. I., Box 707. Exec: Consolidated Ct., P. O. Box 2446, Charlotte. (400)

Canton, N. C., CANTON D. I. Exec: Clayton Mehaffey, Clyde. (300)

Cary, N. C. CAR-RAL D. I. (Raleigh), Box 1901, High Point, N. C., Exec: J. T. McSwain. (375)

Chadbourn, N. C., LUCKY STAR D. I. Exec: D. W. Smith. (200)

Chapel Hill, N. C., PARK-VUE D. I. Exec: J. W. Thompson. (200)

Charlotte, N. C., ALBEMARLE ROAD D. I. Exec: Harris Robinson, Dixie Drive-In Ths. Ct., Atlanta, Ga. (300)

Charlotte, N. C., NORTH 21 D. I., P. O. Box 1689. Exec: T. A. Little. (350)

Charlotte, N. C., NORTH 29 D. I., P. O. Box 1262, Hwy. 29. Exec: Harris Robinson, Dixie Drive-In Ths. Ct., Atlanta, Ga. (600)

Charlotte, N. C., SOUTH 21 D. I. Exec: T. A. Little. (400)

Charlotte, N. C., SOUTH 29 D. I., P. O. Box 1262. Exec: Harris Robinson, Dixie Drive-In Ths. Ct., Atlanta, Ga. (500)

Charlotte, N. C., THRIFT ROAD D. I. (Thrift), Exec: C. H. Faw, Monroe. (250)

Charlotte, N. C., YORK ROAD D. I., 702 W. 5th St. Exec: Jack Wadsworth. (400)

Cherryville, N. C., CHERRYVILLE D. I. Exec: Robert Saxton. (250)

Chinquapin, N. C., HULA D. I. Exec: T. F. Sanderson. (150)

Chocowinity, N. C., CHO-CO D. I., P. O. Box 98. Exec: Floyd Cox, Box 495, Washington. (200)

Clinton, N. C., AIR PORT D. I., Hwy. 42. Exec: J. D. Clark. (200)

Clinton, N. C., KITTY FORK D. I. Exec: Hugh Sykes. (150)

Clinton, N. C., TOWER D. I., P. O. Box 864. Exec: T. A. Gale. (150)

Concord, N. C., AIRPORT D. I., Hwy. 73, P. O. Box 313, Mount Pleasant. Exec: Lewis K. Whitley and Elmedo DeDiego. (300)

Concord, N. C., CAROLINA D. I., Hwy., 29A, Box 167. Exec: J. O. Willis. (200)

Concord, N. C., CONCORD D. I., Hwy. 29. Exec: J. O. Willis. (250)

Concord, N. C., STARLITE D I. Exec: J. O. Willis. (200)

Conover, N. C., NEW-CON D. I. Exec: Consolidated Ct., Box 2446, Charlotte. (200)

Dobson, N. C., DOBSON D. I. Exec: Max Reinhardt. (200)

Drexel, N. C., HI PEAK D. I. Exec: Dole Norris. (175)

Dublin, N. C., DUBLIN D. I. Exec: H. S. Brisson. (200)

Dunn, N. C., CENTER VIEW D. I. Exec: H. H. Jordon. (150)

Durham, N. C., CARO-DUKE D. I., Chapel Hill Rd. Exec: Sal Aragonia. (300)

Durham, N. C., MIDWAY D. I., Hwy. 70, Box 2142. Exec: J. W. Wallace. (300)

Durham, N. C., SKYVIEW D. I., P. O. Box 2142. Exec: J. W. Wallace. (275)

Durham, N. C., STARLITE D. I., Hwy. 15. Exec: A. C. Riggsbee, 2144 Geer St. (300)

Edenton, N. C., HI-WAY 17 D. I. Exec: Jimmy Earnhardt, Taylor Th. (175)

Elkin, N. C., VALLEY D. I. Exec: D. E. Gwynn. (242)

Enka, N. C., WEST ASHEVILLE D. I. Exec: W. C. Macon. (350)

Fairmont, N. C., HI-WAY 41 D. I., Hwy. 41. Exec: Lewis Whitley. (200)

Fayetteville, N. C., BOULEVARD D. I., Hwy. 87, Box 58, Rt. 4. Exec: Howard McNally. (442)

Fayetteville, N. C., FLAMINGO D. I. Exec: J. G. Wellons. (450)

Fayetteville, N. C., MIDWAY D. I., Bragg Blvd. Exec: J. G. Wellons. (350)

Fayetteville, N. C., RALEIGH ROAD D. I. Exec: H. B. Meiselman, Radio City Bldg., Charlotte. (600)

Fayetteville, N. C., SKYVIEW D. I. Exec: J. G. Wellons. (500)

Forest City, N. C., MIDWAY D. I. (Finger). Exec: W. B. Campbell. (300)

Forest City, N. C., TRI-CITY D. I., Box 42A, Rt. 2. Exec: C. Duncan. (248)

Fuquay Springs, N. C., FIVE POINTS D. I., Hwy. 42. Exec: R. E. Boykin. (250)

Garden City, N. C., GARDEN CITY D. I. (Marion). Exec: W. C. Macon. (324)

Gastonia, N. C., DIANE 29 D. I., Hwy. 321, Rt. 1, Box 51. Exec: F. B. Griggs. (500)

Gastonia, N. C., MONTE VISTA D. I. Exec: Hugh Sykes. (350)

Gastonia, N. C., SUNSET D. I. Exec: F. B. Griggs. (300)

Gastonia, N. C., TOWER D. I., P. O. Box 1175. Exec: Consolidated Ct., Box 2446, Charlotte. (450)

Goldsboro, N. C., MODEL D. I., Route 5. Exec: A. P. Hinnant. (150)

Goldsboro, N. C., WACO D. I., Box 481, Hwy. 70. Exec: A. F. Sams, Jr., Statesville Th. Corp. (150)

Grantsboro, N. C., GRANTSBORO D. I., Box 78. Exec: E. G. Gaskin. (150)

Greensboro, N. C., NORTH D. I., Hwy. 29, Box 732. Exec: Harris Robinson, Dixie Drive-In Ths. Ct., Atlanta, Ga. (500)

Greensboro, N. C., PARK D. I. Exec: R. F. Farbar. (300)

Greensboro, N. C., PIEDMONT D. I. (Guilford), P. O. Box 116. Exec: T. A. Little. (400)

Greensboro, N. C., SOUTH D. I., Box 732. Exec: Harris Robinson, Dixie Drive-In Ths. Ct. Atlanta, Ga. (600)

Greensboro, N. C., SUNDOWN D. I. Exec: Harry Stanley. (125)

Greenville, N. C., SOUTH 11 D. I., Rt. 2, Box 148, Hwy. 11. Exec: William S. Briggs. (300)

Hamlet, N. C., HAMLET D. I., Box 901. Exec: C. W. Carpenter, Jr. (225)

Havelock, N. C., DIN HAO D. I., P. O. Box 285. Exec: Ervin Beck. (200)

Henderson, N. C., HENDERSON D. I., Hwy. 7, Box 554. Exec: Roy Turner and Bill Gregory. (350)

Henderson, N. C., MOON-GLO D. I. Exec: S. S. Stevenson. (360)

Henderson, N. C., STARLITE D. I. Exec: Hugh Sykes. (200)

Hendersonville, N. C., HENDERSONVILLE D. I. Exec: Ben Pless. (300)

Hickory, N. C., FUN-LAND D. I. Exec: Richard E. Eason. (300)

Hickory, N. C., HICKORY D. I., Hwy. 64. Exec: J. P. Mull and R. C. Saunders. (350)

Hickory, N. C., SPRING ROAD D. I., P. O. Box 343. Exec: D. J. VanCourt. (200)

High Point, N. C., MOON-GLO D. I., Route 1. Exec: C. W. Grubbs. (225)

Hildebran, N. C., MIDWAY D. I. Exec: R. C. Saunders. (300)

Holly Ridge, N. C., DRIVE IN. Exec: Sol Aragonia. (196)

Hudson, N. C., DRUM'S D. I., Hwy. 321. Exec: R. D. Drum, R.F.D. #1, Lenoir. (150)

Jacksonville, N C., JACKSONVILLE D. I., P. O. Box 62, Hwy. 17. Exec: N. J. Kellum. (150)

Jacksonville, N. C., MARINE D. I. Exec: John M. Kime. (300)

Jacksonville, N. C., RIVER D. I. Exec: W. E. Baysden. (400)

Jacksonville, N. C., STARLITE D. I. Exec: Sal Aragonia. (240)

Jefferson, N. C., JEFFERSON D. I. Exec: R. B. Adams, N. Wilkesboro. (200)

Kannapolis, N. C., PARK IN, Cannon Blvd. Exec: H. H. Everett, Everett Entr. Ct., Charlotte. (450)

Kernersville, N. C., STARLITE D. I. Exec: James Adams, Jr. (175)

King, N. C., KING D. I. Exec: D. E. Gwynn, Eden Ths., Leaksville. (300)

Kinston, N. C., BRIGHT LEAF D. I. Exec: E. G. Hill. (400)

Kinston, N. C., BROADWAY D. I. Exec: C. A. Broadway. (225)

Kinston, N. C., KINSTON D. I. Exec: A. P. Hinnant. (300)

Landis, N. C., PLAZA D. I. Exec: R. C. Saunders. (200)

Laurel Hill, N. C., LAUREL HILL D. I., Hwy. 74. Exec: Tom Britt. (220)

Laurinburg, N. C., LAURA-MAX D. I., Hwy. 74. Exec: L. J. Whitley. (150)

Leaksville, N. C., EDEN D. I. Exec: D. E. Gwynn. (274)

Leaksville, N. C., LEAKSVILLE D. I. Exec: D. E. Gwynn. (300)

Lenoir, N. C., CAROLINA D. I. Exec. J. R. Bolick. (300)

Lenoir, N. C., LENOIR D. I. Exec: W. P. Clark, 133 Torrence St. (300)

Lexington, N. C. LEXINGTON D. I., Rt. 5, R.F.D. #5. Exec: John Callahan. (175)

Liberty, N. C. LIBERTY D. I., Hwy. 49. Exec: D. C. Swain. (250)

Lillington, N. C., CRUISE IN, Lillington Airport, Hwy. 421. Exec: A. J. Collins. (250)

Lincolnton, N. C., FRIENDLY D. I., Hwy. 321. Exec: Ben Nation and B. Griggs. (200)

Lincolnton, N. C., ROSELAND D. I., Hwy. 27. Exec: W. Ray Chapman. (250)

Lincolnton, N. C., STARLITE D. I., Hwy. 321. Exec: A. E. Miller. (500)

Locust Level, N. C., LOCUST LEVEL D. I., Hwy. 158. Exec: R. W. Barbee, R.F.D. #1, Stanfield. (150)

Louisburg, N. C., CAR-VIEW D. I. Exec: A. F. Sams, Jr., Statesville Th. Corp. (250)

Lumberton, N. C., MODEL D. I. Exec: Jerry Mundy. (250)

Lumberton, N. C., STARLITE D. I., Hwy. 74. Exec: Jerry Mundy. (150)

Lumberton, N. C., 211 D. I. Exec: H. A. Anderson. (400)

Madison, N. C., LAKE SIDE D. I. Exec: Cecil Ward. (300)

Madison, N. C., MADISON D. I., Rt. #1. Exec: J. T. Baker. (175)

Mamers, N. C., MELODY D. I. Exec: Ernest Clark. (75)

Marion, N. C., GARDEN CITY D. I. (Old Fort). Exec: W. C. Macon, Asheville. (150)

Merry Hill, N. C., MIDWAY D. I., Hwy. 45. Exec: M. B. Perry, Colerain. (196)

Mocksville, N. C., DAVIE D. I., Avon St. Exec: N. S. Chaffin. (250)

Monroe, N. C., MOONLIGHT D. I., Hwy. 74. Exec: C. H. Faw. (150)

Mooresville, N. C., MOORESVILLE-DAVIDSON D. I., Hwy. 21. Exec: W. B. Brice. (350)

Mooresville, N. C., STARLITE D. I. Exec: Dale Groom, Jr. (300)

Morehead City, N. C., OCEAN PARK D. I., P. O. Box 644. Exec: J. M. Kime, Alice Th., Roseboro. (200)

Morgantown, N. C., SKYLINE D. I., Hwy. 64. Exec: J. J. Accardi and Spake. (250)

Mount Airy, N. C., BRIGHT LEAF D. I. Exec: E. L. Davis. (150)

Mount Airy, N. C., MOUNT AIRY D. I. Exec: E. L. Davis and E. R. Forest. (250)

Mount Holly, N. C., MOONLITE D. I. Exec: Luther Ritchie, Alexis. (275)

Murfreesboro, N. C., MURFREE D. I. Exec: A. P. Lassiter. (150)

Murphy, N. C., MURPHY D. I. Exec: Grover Maury and Jack Luceford. (—)

Nashville, N. C., WHITE'S D. I. Exec: E. A. White. (200)

Newbern, N. C., GRAVEN D. I. Exec: Ralph O. Pate. (200)

Newbern, N. C., NEWBERN D. I. (Kinston), Hwy. 70. Exec: A. P. Hinnant. (150)

Newton, N. C., SUNDOWN D. I. (Catawba). Exec: R. D. Drum, F. L. Cline and G. W. Murray. (250)

Norlina, N. C., NORLINA D. I. Exec: Stephen A. Daniel. (200)

North Wilkesboro, N. C., MILLERS CREEK D. I. Exec: Roy Cashion. (200)

North Wilkesboro, N. C., NORTH WILKESBORO D. I., Hwy. 16, Rt. 1. Exec: R. B. Adams. (150)

North Wilkesboro, N. C., STARLITE D. I. Exec: Frank Allen. (300)

Oxford, N. C., SKYLINE D. I., Henderson Rd., P. O. Box 828. Exec: R. Currin. (200)

Pilot Mountain, N. C., PILOT D. I. Exec: Gordon and Pell. (150)

Pink Hill, N. C., MOTOR PARK D. I., Box 13, Hwy. 11. Exec: A. F. Sams, Jr., Statesville Th. Corp. (160)

Plymouth, N. C., PLYMOUTH D. I. Exec: Shep Brinkley. (175)

Raeford, N. C., RAEFORD D. I., P. O. Box 665. Exec: Vernon D. Lowder. (200)

Raleigh, N. C., FOREST D. I., Louisburg Rd. Exec: Consolidated Ct., P. O. Box 2446, Charlotte. (425)

Raleigh, N. C., TOWER D. I., Wendell Hwy., P. O. Box 230. Exec: Wilby-Kincey Ct., Charlotte. (400)

Red Springs, N. C., RED SPRINGS D. I., Box 391. Exec: A. C. McSwain. (200)

Reidsville, N. C., LUCKY D. I. Exec: Hugh Sykes. (275)

Reidsville, N. C., MIDWAY D. I. Exec: W. H. Hendrix, Box 672, Greensboro. (300)

Richlands, N. C., PARADISE D. I. Exec: Dick Sylvester. (200)

Robersonville, N. C., SUNDOWN D. I. Exec: Fred H. Herman. (200)

Rockingham, N. C., ROCK-HAM D. I. Exec: Lewis K. Whitley. (200)

Rockingham, N. C., SKY-VIEW D. I., Hwy. 74. Exec: Bob Turnbull, National Theatre Supply, Charlotte. (200)

Rocky Mount, N. C., HI-WAY 301 D. I. Exec: Ray Thompson. (180)

Rocky Mount, N. C., SKY-VIEW D. I., Hwy. 64. Exec: Vernon Holder. (150)

Rocky Mount, N. C., TOWER D. I., Tarboro Hwy. Exec: Wilby-Kincey Ct., Charlotte. (350)

Roseboro, N. C., SKYTOP D. I. Exec: Reuben Harris. (200)

Roxboro, N. C., CAROLINA D. I., Rt. 2. Exec: O. T. Kirby. (200)

Salisbury, N. C., HITCHIN POST D. I. Exec: J. W. Mitchell. (200)

Salisbury, N. C., SALISBURY D. I., Albemarle Hwy. 29. Exec: J. W. Martin and S. L. Pinkston. (200)

Sanford, N. C., LEE D. I. Exec: O. C. Cagle. (250)

Sanford, N. C., NORTHVIEW D. I. Exec: H. J. Chapman. (250)

Sanford, N. C., SANFORD D. I., P. O. Box 755, Hwy. 1. Exec: H. J. Chapman. (300)

Saw Mills, N. C., SKYLITE D. I., Box 304. Exec: Mrs. J. Griggs, Jr., Box 304, Lenoir. (250)

Shelby, N. C., SHELBY D. I., Hwy. 18, P. O. Box 346. Exec: C. W. Green. (250)

Shelby, N. C., SUNSET D. I. (Swainsville). Exec: Colonial Ths. (300)

Siler City, N. C., SILER CITY D. I. Exec: Mrs. Runa Greenleaf. (200)

Skyland, N. C., SKYLAND D. I., Hwy. 25. Exec: C. K. Carlyle. (250)

Smithfield, N. C., SMITHFIELD-SELMA D. I., Hwy. 301. Exec: H. P. Howell. (190)

Smyrna, N. C., SMYRNA D. I. Exec: C. L. Springle. (150)

Southern Pines, N. C., STARVIEW D. I., Hwy. 1. Exec: C. A. Huntley. (200)

Spruce Pines, N. C., SPRUCE PINES D. I. Exec: Tom Cooper. (200)

Statesville, N. C., STATESVILE D. I. Exec: A. F. Sams, Jr., Statesville Th. Corp. (300)

Statesville, N. C., VILLA HEIGHTS D. I., Hwy. 21, 1321 W. Front St. Exec: S. C. Cline. (225)

Stedman, N. C., MOONLITE D. I. Exec: Alonzo Parrish. (150)

Swansboro, N. C., SWANSBORO D. I. Exec: Clayton Humpreys. (200)

Sylva, N. C., SYLVA D. I. Exec: J. E. Massie. (200)

Tabor City, N. C., PLAZA D. I., Hwy. 701. Exec: D. N. Gore, Box 1411, Loris, S. C. (175)

Tarboro, N. C., STAR-VUE D. I. Exec: Vernon Holder. (250)

Taylorsville, N. C., TAYLORSVILLE D. I. Exec: H. B. Fortner. (175)

Thomasville, N. C., MIDWAY D. I. Exec: T. A. Little. (485)

Troy, N. C., BISCOE-TROY D. I. Exec: G. L. Faw. (175)

Tryon, N. C., LAKE LANIER D. I. Exec: J. and L. and W. L. Edwards. (200)

Wadesboro, N. C., ANSON COUNTY D. I., Hwy. 74. Exec: J. F. Medley. (175)

Wadesboro, N. C., N. 52 D. I. Exec: L. J. Whitley. (200)

Walkertown, N. C., WALKERTOWN D. I. Exec: J. J. Booth, Jr. (175)

Wallace, N. C., PEN-LIN D. I. Exec: Max Reinhardt. (200)

Wallace, N. C., WALLACE D. I., Rt. 2, Box 300. Hwy. 117. Exec: R. C. Saunders. (200)

Walnut Grove, N. C., WALNUT GROVE D. I. Exec: Hassel A. Fagg. (200)

Washington, N. C., PARK VUE D. I., Hwy. 264. Exec: Thomas A. Bateman. (250)

Waynesville, N. C., WAYNESVILLE D. I. Exec: Clayton Mahaffey, Box 113, Clyde. (200)

Welcome, N. C., WELCOME D. I. Exec: E. E. Kepley and P. H. Phillips. (300)

Weldon, N. C., STARLITE D. I. Exec: A. P. Lassiter. (350)

West Asheville, N. C., ASHEVILLE OUTDOOR D. I. Exec: W. C. Macon. (500)

Whiteville, N. C., STARLITE D. I., Box 188, Hwy. 76. Exec: Marion Davis. (175)

Williamston, N. C., TWILITE D. I. Exec: R. Saxton. (200)

Wilmington, N. C., CAROLINA BEACH RD. D. I., P. O. Box 1304. Exec: W. E. Thrush, Rt. 2, Box 300A. (200)

Wilmington, N. C., PARKVIEW D. I. Exec: W. E. Thrush, Rt. 2, Box 300A. (400)

Wilmington, N. C., SKYLINE D. I. Exec: Charles D. Holder. (500)

Wilmington, N. C., WRIGHTSVILLE ROAD D. I., Box 125. Exec: Irwin Rourk. (190)

Wilson, N. C., STARLITE D. I., Hwy. 117. Exec: Roy L. Champion, P. O. Box 1330. (500)

Wilson, N. C., VALLEY D. I., 410 Maplewood Ave., Exec: Matthew Surachi. (250)

Winston-Salem, N. C., FLAMINGO D. I., Box 2739, Greensboro Rd. Exec: J. M. Cashion. (500)

Winston-Salem, N. C., PARK-VUE D. I., P. O. Box 3175. Exec: Max Herman. (200)

Winston-Salem, N. C., ROBIN HOOD D. I., 3400 Robin Hood Rd. Exec: C. C. Whickes. (300)

Winston-Salem, N. C., SKYVIEW D. I., Hwy. 421, Konnoak Dr. Exec: Harry Stanley, Box 2066, Greensboro. (300)

Winston-Salem, N. C., WINSTON-SALEM D. I., 516 W. 28th St. Exec: P. G. McGee. (300)

Yadkinville, N. C., YADKINVILLE D. I. Exec: R. E. Zachery. (200)

South Carolina

Abbeville, S. C., SHARON D. I. (Calhoun Falls), P. O. Box #7, Calhoun Falls. Exec: W. M. Broadwell. (200)

Aiken, S. C., AIKEN D. I., Rt. 2, Hwy. 278. Exec: H. W. Hall. (150)

Aiken, S. C., TOWER D. I. Exec: Billy King. (200)

Anderson, S. C., HI-WAY 29 D. I., Route 29. Exec: Wilby-Kincey Ct., Charlotte, N. C. (300)

Anderson, S. C., SKYWAY D. I., P. O. Box 537, Hwy. 179. Exec: W. E. Osteen, 1011 N. Main St. (372)

Bamberg, S. C., BAMBERG-DENMARK D. I., Hwy. 78. Exec: J. C. Kearse. (100)

Barnwell, S. C., STARLITE D. I. Exec: Mrs. J. T. Dobson. (200)

Beaufort, S. C., BEAUFORT D. I., Hwy. 21. Exec: H. O. Peoples. (200)

Beaufort, S. C., GREENLAWN D. I., Box 289. Exec: D. S. Polk. (200)

Bennettsville, S. C., BOND'S D. I., Box 129, Hwy. 9. Exec: Walter H. Bonds. (175)

Bennettsville, S. C., STARLITE D. I. Exec: W. C. Evans. (200)

Buffalo, S. C., SUNSET D. I. Exec: R. L. Wilburn. (200)

Camden, S. C., SKYVIEW D. I. Exec: T. L. Little. (300)

Camden, S. C., WAYSIDE D. I., Hwy. 1. Exec: Charles Blyther. (175)

Charleston, S. C., FLAMINGO D. I. (North Charleston). Exec: Consolidated Ths. (450)

Charleston, S. C., FOUR MILE RUN D. I. Exec: L. H. Ayers. (175)

Charleston, S. C., MAGNOLIA D. I., Box 223. Exec: Consolidated Ths., Inc., P. O. Box 2446, Charlotte, N. C. (500)

Charleston, S. C., NORTH 52 D. I. (North Charleston). Exec: Consolidated Ths., Inc., P. O. Box 2446, Charlotte, N. C. (470)

Charleston, S. C., ST. ANDREWS D. I. (St. Andrews). Exec: L. H. Ayers. (200)

Cheraw, S. C., VARIETY D. I. Exec: R. S. Rogers. (200)

Chesnee, S. C., CHESNEE D. I. Exec: George Ward. (200)

Chester, S. C., CHESTER D. I., Box 435. Exec: W. A. Bagley. (200)

Chester, S. C., SKYLINE D. I. Exec: E. J. Powell. (250)

Clinton, S. C., MIDWAY D. I. Exec: R. D. Nance. (264)

Columbia, S. C., ALTA VISTA D. I., Rt. 3. Exec: E. G. Dennis. (200)

Columbia, S. C., NORTH 21 D. I., R.F.D. #1. Exec: T. G. Castles. (250)

Columbia, S. C., SKYWAY ANNEX D. I. Exec: W. T. Cameron. (200)

Columbia, S. C., SKYWAY D. I., P. O. Box 5191. Exec: E. Truesdale. (500)

Columbia, S. C., STARLITE D. I., 4501 Fort Jackson Blvd., Rt. 76. Exec: Wilby-Kincey Ct., Charlotte, N. C. (500)

Columbia, S. C., SUNSET D. I. Exec: E. Truesdale. (450)

Conway, S. C., CONWAY D. I., Hwy. 503. Exec: H. V. Hewitt, Tabor City, N. C. (160)

Cowpens, S. C., CHERRY HILL D. I. (Spartansburg), Rt. #1. Exec: H. P. Chapman. (200)

Crescent Beach, S. C., OCEAN BREEZE D. I., Hwy. 17. Exec: Walter Morgan. (300)

Darlington, S. C., DUAL HI-WAY D. I., R.F.D. #4. Exec: C. A. Truluck. (150)

Dillon, S. C., HI-WAY 301 D. I., Hwy. 301. Exec: H. A. Anderson. (250)

Easley, S. C., EASLEY D. I. Exec: W. B. Reeves. (375)

Elloree, S. C., ELLOREE D. I. Exec: E. B. Mack. (100)

Ehrhardt, S. C., EHRHARDT D. I., Hwy. 64. Exec: J. T. Greene, Jr., Brancheville. (150)

Fairfax, S. C., FAIRFAX D. I. Exec: A. F. Floyd. (200)

Filbert, S. C., YORK-CLOVER D. I. (York), Rt. #1. Exec: R. F. Pinson, Astor Pictures, Charlotte, N. C. (200)

Finklea, S. C., FINKLEA D. I. Exec: Harry Ludlam. (150)

Florence, S. C., BRIGHT-LEAF D. I., Box 1458, Hwy. 76. Exec: Stanley A. Benson, Ace Camera Supply. (250)

Florence, S. C., CIRCLE D. I. Exec: T. S. Roe. (265)

Gaffney, S. C., GAFFNEY D. I. Exec: Campbell and Griffin. (250)

Gaffney, S. C., SKYVIEW D. I. Exec: Campbell and Griffin. (225)

Georgetown, S. C., HI-WAY 17 D. I. Exec: M. L. Abrams, Palace Th. (150)

Gloversville, S. C., VALLEY D. I. Exec: Curtis Tarlton and F. W. Free. (300)

Great Falls, S. C., LUCKY STAR D. I. Exec: L. E. Edwards. (200)

Greenville, S. C., SKYLAND D. I., Buncombe Rd. Exec: Wilby-Kincey Ct., Charlotte, N. C. (600)

Greenville, S. C., WHITE HORSE D. I. Exec: S. J. Workman. (518)

Greenwood, S. C., AUTO D. I. Exec: A. T. Livingston. (218)

Greenwood, S. C., HI-WAY 25 D. I., Rt. 2, P. O. Box 8. Exec: W. A. Gray. (250)

Greer, S. C., GREER D. I. Exec: H. B. McManus, B. C. Wilson, and Patricia Burns. (320)

Greer, S. C., KING COTTEN D. I. Exec: N. E. Belmont. (250)

Hardeeville, S. C., SOUTH 17 D. I. Exec: W. F. Greene. (158)

Hartsville, S. C., SOUTH 15 D. I. Exec: Sam Savitz. (200)

Holly Hill, S. C., HOLLY HILL D. I., Hwy. 15. Exec: L. A. Ayers. (125)

Honea Path, S. C., HONEAWARE D. I. (Ware Shoals). Exec: Everett Olson. (150)

Inman, S. C., MOONLITE D. I. Exec: George Ward, Colonial Th., Chesnee. (150)

Kershaw, S. C., FOSTER'S D. I. Exec: W. F. Truesdale. (250)

Kingstree, S. C., KINGSTREE D. I. Exec: Dinking and Scarbough. (150)

Lake City, S. C., LAKE CITY D. I., P. O. Box 164. Exec: Harry Wayne. (100)

Lancaster, S. C., HILLCREST D. I. Exec: A. J. Biggart. (200)

Lancaster, S. C., MOTOR D. I., Hwy. 93. Exec: A. J. Biggart. (150)

Laurens, S. C., LAURENS D. I., Hwy. 221. Exec: Jack Davis. (200)

Marion, S. C., MARION D. I., 911 Evans Rd., Hwy. 501. Exec: R. W. Pigg and A. H. Powell. (175)

Moncks Corner, S. C., MONCKS CORNER D. I. Exec: W. F. Friddell. (200)

Monetta, S. C., MONETTA D. I. Exec: Sam Bogo. (230)

Mount Pleasant, S. C., SEA BREEZE D. I. Exec: Dr. Guy Taylor and Mrs. E. M. Gunter. (—)

Mullins, S. C., MULLINS 76 D. I. Exec: Howard Anderson, Anderson Th. Co. (300)

Myrtle Beach, S. C., MYRTLE BEACH D. I. Exec: Howard Anderson, Anderson Th. Co., Mullins. (400)

Newberry, S. C., CLOVER-LEAF D. I. Exec: Hugh Sykes. (200)

Newberry, S. C., NEWBERRY D. I., Hwy. 176, Box 132. Exec: Albert Roof and C. K. Brown. (200)

Nichols, S. C., NICHOLS D. I. Exec: George L. Turner, Mullins. (150)

Orangeburg, S. C., DON-AIR D. I., Hwy. 42. Exec: B. L. Watkins, Jr., 159 W. Calhoun St. (400)

Orangeburg, S. C., ORANGEBURG D. I., Hwy. 210. Exec: Mrs. Florence Tarlton. (150)

Rock Hill, S. C., AUTO D. I. Exec: Max Reinhardt, Exhibitors Serv., 116 Latta Arcade, Charlotte, N. C. (296)

Rock Hill, S. C., FORT-ROCK D. I., Hwy. 21. Exec: Bob Jeffries, P. O. Box 1416, Charlotte, N. C. (300)

Rock Hill, S. C., ROCK HILL D. I. Exec: Franklin Frady, 94 Coxe Ave., Asheville, N. C. (350)

Saint George, S. C., SAINT GEORGE D. I. Exec: J. J. Greer, Jr. (150)

Salters Depot, S. C., SALTERS DEPOT D. I., Box 11. Exec: E. T. Leverette. (150)

Saluda, S. C., SALUDA D. I. Exec: J. H. Ridgell. (150)

Simpsonville, S. C., VILLI D. I. Exec: M. B. Goodenough. (200)

Spartanburg, S. C., PINE STREET EX. D. I. Exec: N. E. Belmont. (300)

Spartanburg, S. C., ROXY D. I. Exec: R. C. Saunders. (200)

Spartanburg, S. C., SCENIC D. I. Exec: Wade McManus. (394)

Spartanburg, S. C., STARLITE D. I., Route 7. Exec: T. A. Little. (250)

Summerville, S. C., SUMMERVILLE D. I., Hwy. 64. Exec: L. H. Ayers. (200)

Sumter, S. C., SUMTER D. I., P. O. Box 941, Hwy. 521. Exec: John J. Motley, Jr. (150)

Sumter, S. C., SUNSET D. I., Box 375. Exec: J. A. Morrissey. (200)

Taylors, S. C., BELMONT D. I. Exec: N. E. Belmont. (150)

Union, S. C., UNION D. I., Hwy. 92. Exec: H. H. Everett, Everett Entr. Ct., Charlotte, N. C. (225)

Walterboro, S. C., WALTERBORO D. I., Hwy. 17. Exec: E. B. Funderburk. (280)

Ware Shoals, S. C., HILL'S D. I. Exec: Louis Hill. (150)

West Columbia, S. C., HALL'S D. I. Exec: Harold Hall. (300)

Winnsboro, S. C., WINNRIDGE D. I. Exec: W. Brown. (200)

CHICAGO TERRITORY

Illinois

(NOTE: See also Des Moines and Saint Louis Territories)

Aurora, Ill., AURORA D. I., Rt. 31, Exposition Park. Exec: Charles and R. Lamb, Oregon Th., Oregon. (400)

Aurora, Ill., HI LITE 30 D. I., U. S. 30, Joliet Rd. Exec: Dr. R. J. Krzysowski. (500)

Bloomington, Ill., PHIL KRON D. I., 1720 S. Main St. Exec: Ken Phillips and Peter Kronas. (716)

Buckley, Ill., BUCKLEY D. I. Exec: Walter E. Swanstrom. (100)

Champaign, Ill., TWIN CITY D. I., N. Market St., Rd. C. Exec: J. W. Barr. (758)

Chicago, Ill., ABC D. I. (Posen), 147th and Western. Exec: ABC Theatrical Ltd., C. B. Atkins, VP. (800)

Chicago, Ill., CHICAGO'S DOUBLE D. I., Nr. 76th and Mozart. Exec: M and R Amuse., 1777 Howard St. (1800)

Chicago, Ill., HARLEM AVE. D. I., 4101 N. Harlem Ave. Exec: Essaness Ths. Corp., 540 N. Michigan. (1030)

Chicago, Ill., SUNSET D. I. (Skokie), Touhy and McCormick Blvd. Exec: Jerome and Raymond Marks, Martin Rosenfield. (1350)

Clinton, Ill., FAMILY D. I. Exec: Frank Stewart, Stewart Entrs., Inc., Rivoli Ths., Danville. (400)

Danville, Ill., DIXIE D. I., Dixie Hwy. N., Box 296. Exec: Gale Lancaster, and Affiliated Ct., 932 Illinois Bldg., Indianapolis, Ind. (450)

Danville, Ill., SKY-WAY D. I., 16 Dodge. Exec: Jack Butler. (600)

Decatur, Ill., DRIVE-IN, 2500 N. Jasper. Exec: Kerasotes Ths. Ct., Springfield. (954)

Decatur, Ill., OUTDOOR D. I. Exec: Kerasotes Ths. Ct., Springfield. (750)

DeKalb, Ill., DE VAL D. I. Exec: Valos Ths. Ct., 220 S. State, Chicago. (448)

Elgin, Ill., STAR VIEW D. I., R. #4. Exec: Starview Outdoor Th., Inc. (500)

Elmhurst, Ill., SKI-HI D. I., Roosevelt and Butterfield. Exec: Louis Jelinek. (450)

Freeport, Ill., COMET D. I., P. O. Box 636. Exec: Steven Bennis, Lincoln Th., Lincoln. (564)

Galesburg, Ill., GALESBURG D. I. Exec: R. Lawler, 105 Biltmore, Peoria. (450)

Grays Lake, Ill., FAMILY D. I., Rts. 83 and 120. Exec: Held and Nelson. (800)

Hoopeston, Ill., SKY WAY D. I. Exec: Jack Butler, Family Amuse. Co., Danville. (400)

Joliet, Ill., BEL-AIR D. I. Exec: H and E Balaban Ct., 190 N. State, Chicago. (1000)

Joliet, Ill., HILL TOP D. I., 1800 Maple Rd. Exec: H and E Balaban Ct., 190 N. State, Chicago. (623)

Kankakee, Ill., 54 D. I., Rt. 54, Fair St. and Greenwood. Exec: Alvin Levine, Pres., "54" Drive-In Th. Corp. (500)

Kewanee, Ill., WANEE D. I. Exec: Rud Lohrenz, Wanee Ths. (375)

La Grange, Ill., 66 D. I., Box 257, Rt. 45, Joliet and La Grange Rd. Exec: Philip Smith Ct., Boston, Mass. (1156)

La Salle, Ill., IVY-WAY D. I., Route 6. Exec: Alliance Ths. Ct., 231 S. La Salle St., Chicago. (500)

Lincoln, Ill., BENNIS AUTO VUE D. I. Exec: Steve Bennis, Lincoln Th. (300)

Lincoln, Ill., LINCOLN D. I. Exec: W. H. McKee, P. O. Box 244, Terre Haute, Ind. (475)

Macomb, Ill., FORT D. I. Exec: W. W. Allen and Earl J. Williams, Earl Th., Knoxville. (350)

McHenry, Ill., SKYLINE D. I. Exec: R. J. Miller. (750)

Morton Grove, Ill., MORTON GROVE D. I., 9500 N. Waukegan. Exec: N. S. Barger. (600)

Newport Twshp., Ill., SKOKIE D. I. Exec: Wayne Smith and Frank Glenn. (700)

Norris, Ill., HILLCREST D. I. Exec: E. Turkey and A. F. Stockburger, Norris Th. Ct. (506)

Oak Lawn, Ill., STAR LITE D. I., 95th and Ridgeland. Exec: E. Cooper, Pres., and J. Booth, Starlite Drive-In, Inc. (1200)

Oak Lawn, Ill., TWIN OPEN AIR D. I., 87th and Cicero. Exec: N. S. Barger. (2000)

Oregon, Ill., PINES D. I. Exec: Russell and James Lamb, Oregon Th. (303)

Pekin, Ill., PEKIN D. I. Exec: E. V. Youngblook, W. H. McKee, Al Byrd. (500)

Pekin, Ill., STAR-LITE D. I. Exec: Kerasotes Ths. Ct., Springfield. (700)

Peoria, Ill., BELLEVUE D. I., Rt. 116, 210 7th St. Exec: Abner Klein. (996)

Peoria, Ill., PEORIA D. I., W. Glen Ave. Exec: Ralph Lawler, 105 Biltmore. (681)

Pontiac, Ill., PONTIAC D. I. Exec: T. E. Lally. (264)

Prairieville, Ill., MIDWAY D. I. (Dixon). Exec: John Kontos, L. G. Rorer, Prairieville Th. Corp., % Sterling Th., Sterling. (400)

Riverdale, Ill., FOUR SCREEN D. I., 745 W. 138th St. Exec: Essaness Ths. Ct., 540 N. Michigan Ave., Chicago. (1200)

River Grove, Ill., NORTH AVE., D. I., 1901 River Rd. Nr. North Ave. Exec: Essaness Ths. Ct., 540 N. Michigan Ave., Chicago. (1000)

Rockford, Ill., LIN'S AIR D. I. Exec: Howard A. and C. W. Lindroth. (424)

Rockford, Ill., RIVER LANE D. I., Rt. 173, Box 866. Exec: Bill Dubinsky, River Lane Amuse. Corp. (690)

Rockford, Ill., ROBIN D. I. Exec: H and E. Balaban Ct., 190 N. State, Chicago. (726)

South Chicago Heights, Ill., SAUK TRAIL D. I. (Steger). Exec: Jack Cooney. (500)

Streator, Ill., STREATOR D. I. Exec: Alliance Ths., 231 S. La Salle St., Chicago. (400)

Urbana, Ill., FAMILY D. I. Exec: Frank Stewart, Stewart Entrs., Inc., Rivoli Th., Danville. (564)

Waukegan, Ill., HIGHWAY OUTDOOR D. I. Exec: Highway Amuse. Entr., Inc. (628)

Waukegan, Ill., WAUKEGAN OUTDOOR D. I., U. S. 41 and Washington St. Exec: Henry C. Rhyan. (772)

Indiana

(NOTE: See also Cincinnati, Indianapolis, and Saint Louis Territories)

Dunlap, Ind., MIDWAY AUTO D. I. Exec: Phillip Mocilnikar, Pres., Midway Drive-In Th. Co., Inc. (600)

Gary, Ind., STARLITE D. I. Exec: Joseph Finnerty. (950)

Griffith, Ind., RIDGE D. I., Ridge Rd. and Cline Ave., Box 175. Exec: Phil Smith Ct., Boston, Mass. (630)

Hammond, Ind., HAMMOND 41 OUTDOOR D. I., Rt. 41, Calumet and Sheffield. Exec: Indiana-Illinois Ths., Inc., 1307 S. Wabash Ave., Chicago 5, Ill. (1000)

Hammond, Ind., MOONLITE D. I. Exec: Peter McKeone, Tri-State Drive-In Corp. (1000)

La Porte, Ind., DELUXE D. I. Exec: Joe Million and Assoc. (485)

La Porte, Ind., STARLIGHT D. I. Exec: Crescent Drive-In Th. Corp. (—)

Michigan City, Ind., 212 OUTDOOR D. I., Rts. 12 and 20. Exec: Indiana-Illinois Ths., Inc., 1307 S. Wabash Ave., Chicago 5, Ill. (600)

Osceola, Ind., STAR LITE D. I., Route 20. Exec: Louis Cochovety, Avon Ths., South Bend. (400)

Rolling Prairie, Ind., COMET D. I., Route 1. Exec: Keith McDaniel and Robert Wiley. (400)

South Bend, Ind., MOONLITE D. I., W. Chippewa Ave. Exec: Louis Cochovety, Avon Ths. (1000)

South Bend, Ind., SOUTH BEND AUTO D. I., Rt. 2, 4903 W. Western Ave. Exec: G. Brenner, South Bend Drive-In Th., Inc. (650)

CINCINNATI TERRITORY

Indiana

(NOTE: See also Chicago, Indianapolis, and Saint Louis Territories)

Lawrenceburg, Ind., POPULAR AUTO D. I. Exec: William Statlander. (275)

Vevay, Ind., ALPS D. I. Exec: Charles R. Scott. (400)

Kentucky

(NOTE: See also Indianapolis, Memphis, and Saint Louis Territories)

Ashland, Ky., TRAIL D. I. Exec: Frank Nolan. (225)

Booneville, Ky., MOONLITE D. I. Exec: Robert R. Reynolds. (150)

Burnside, Ky., LAKEVIEW D. I. Exec: H. E. Otto and J. T. Pollard, and Theatre Owners Corp., Cincinnati 10, Ohio. (500)

Carrollton, Ky., RIVERVIEW D. I., Box 179. Exec: R. L. Gaines. (350)

Corbin, Ky., CORBIN D. I. Exec: Ray Mullins. (350)

Covington, Ky., DIXIE GARDENS D. I., Dixie Hwy. Exec: Willis Vance, and Theatre Owners Corp., Cincinnati 10, Ohio. (700)

Cumberland, Ky., AUBURN D. I. Exec: A. L. P. Corder. (225—Under Construction)

Danville, Ky., STARLIGHT D. I. Exec: Joe Marshall. (396 and 84 Seats)

Dayton, Ky., RIVERVIEW D. I. Exec: W. X. Bressler. (400)

Elkhorn City, Ky., BREAKS D. I. (Praise). Exec: J. E. Belcher. (175)

Florence, Ky., FLORENCE D. I. Exec: Tom Hill. (600)

Frankfort, Ky., STARWAY D. I. Exec: Morrow and Janecky, and Floyd Morrow. (400)

Georgetown, Ky., BLUE GLASS D. I., Rt. 25. Exec: Mark Cummins, and Ben Cohen. (400)

Harlan, Ky., HARLAN D. I. Exec: George Combs, and Tri-States Booking Serv., Cincinnati 10, Ohio. (300)

Harlan, Ky., WAYNE D. I. Exec: Dr. B. F. Wright, James and Hugh Martin. (600)

Hazard, Ky., GRANDVIEW D. I., Box 705. Exec: Eugene H. Combs, and Richard M. Johnson, Lincoln Hotel Bldg. (300)

Jackson, Ky., MEADOWVUE D. I., P. O. Box 135. Exec: John Robinson and William Northrup, and Theatre Owners Corp., Cincinnati 10, Ohio. (300)

Middlesboro, Ky., REDA D. I. Exec: Don Reda. (400)

Monticello, Ky., STARLITE D. I. Exec: Ed. Campbell and Pete Dawson. (300)

Nicholasville, Ky., LEXINGTON D. I., R.R. #1. Exec: J. E. Head, V.P., J. B. Johnson Enterprises, Inc. (400)

Paintsville, Ky., CAIN D. I. Exec: W. T. Cain, Jr. (400)

Pikeville, Ky., PIKEVILLE D. I. Exec: Childers and Powell, and J. Bressler. (300)

Prestonburg, Ky., CLIFF D. I. Exec: Jack Asher. (350)

Richmond, Ky., REDA D. I. (Formerly Lake Carlisle). Exec: Don Reda. (400)

Somerset, Ky., FAMILY D. I., P. O. Box 151. Exec: Raymond L. Edwards. (400)

Stanford, Ky., DAVIS D. I., Route #4. Exec: H. C. Davis. (200)

**Not included in analysis or statistics.*

Whitesburg, Ky., ELINDA-ANN D. I. Exec: Art V. Phillips. (300 and 300 Seats)

Winchester, Ky., SKY-VUE D. I., 156 N. Upper. Exec: J. B. Johnson, and J. E. Head. (350)

Ohio

(NOTE: See also Cleveland Territory)

Aberdeen, O., RIVERVIEW D. I. Exec: John R. Poe. (350)

Allensburg, O., ROSELAWN AUTO D. I. Exec: J. Henry Davidson, Assoc. Ths., Lynchburg, O. (300)

Athens, O., VALLEY D. I., P. O. Box 42. Exec: Frank Nolan. (500)

Belpre, O., BELPRE D. I., P. O. Box 241. Exec: Fred Clemens. (400)

Burlington, O., AUTO-IN. Exec: W. E. McCoy. (400)

Byesville, O., C AND B D. I., Exec: George Brown, Brown and Coines. (288)

Cambridge, O., CRUISE IN, Rt. 40 West. Exec: Si Francis, Jr. (350)

Celina, O., LAKE D. I. Exec: Chakeres Ct., Springfield. (300)

Chillicothe, O., DEL AIR D. I., Box 58. Exec: Fred N. Robertson, and Jack Needham. (400)

Chillocothe, O., MOONLIGHT D. I., E. Main at Renick. Exec: B. Cook and E. Payne, and Jack Needham. (450)

Cincinnati, O., AUTO-IN, 500 Rosemont Ave. Exec: Jerome J. Kunz, and Theatre Owners Corp., Cincinnati 10. (400)

Cincinnati, O., TWIN D. I., Reading Rd. and Tennessee. Exec: Rube Shor, 1632 Central Pkwy. (1700)

Circleville, O., STARLITE D. I. Exec: Harley E. Bennett, 294 Cherry St., Chillicothe, and Jack Needham. (300)

Coalton, O., TOWN AND COUNTRY D. I., Route 75. Exec: Frank Nolan. (300)

Columbus, O., CCC AUTO D. I., 1395 Harrisburg Pike. Exec: F. Yassenoff and Harold Schwartz. (400)

Columbus, O., EAST MAIN D. I., 5000 E. Main St. Exec: Mrs. Ethel Miles, Midwest Booking. (700)

Columbus, O., EAST SIDE D. I., 236 N. Roosevelt Ave. Exec: F. Yassenoff and Harold Schwartz. (400)

Columbus, O., LINDEN AIR D. I., 1651 Wyandotte Rd. Exec: W. Queen, 2112 Washington Ave. (450)

Columbus, O., NATIONAL D. I., 3750 W. Broad St. Exec: F. Yassenoff, 319 E. Town St., Columbus 15. (500)

Columbus, O., RIVERSIDE D. I. (Dublin). Exec: F. Yassenoff and Harold Schwartz. (400)

Columbus, O., SCIOTO D. I., 3050 Riverside Dr. Exec: Mrs. Ethel Miles, Midwest Booking. (500)

Columbus, O., SOUTH D. I., 319 E. Town St. Exec: Milton Yassenoff. (550)

Columbus, O., WEST BROAD D. I., 4050 Broad St. Exec: Mrs. Ethel Miles, Midwest Booking. (500)

Dayton, O., BELMONT AUTO D. I., R.R. #12, Box 57, Shakertown Pike. Exec: Max Milbauer. (450)

Dayton, O., DAYTON D. I., 2700 Valley Pike. Exec: M. J. Gordon. (500)

Dayton, O., MIAMI D. I., 6500 W. 3rd St. Exec: M. J. Gordon. (690)

Dayton, O., SALEM D. I., 3815 Salem Ave. Exec: Fred Krimm. (400)

Dayton, O., SHERWOOD D. I., 5405 W. 3rd. Exec: Sam and Allen Levine. (500)

Dayton, O., SKYLINE D. I., P. O. Box 25, Sta. D. Exec: W. C. Walters, Pres., Skyline, Inc. (400)

Dent, O., DENT AUTO D. I., Harrison Ave. Exec: Jerome J. Kunz, and Theatre Owners Corp., Cincinnati 10. (300)

Eaton, O., CRUISE-IN. Exec: L. Clemmer. (400)

Excello, O., DIXIE CRUISE-IN (Middletown). Exec: Rube Shor, 1632 Central Pkwy., Cincinnati. (400)

Fairborn, O., SKYBORN D. I., P. O. Box 225, Haddix Rd. Exec: Del Kinsel. (450)

Forestville, O., FOREST D. I., 7940 Beechmont. Exec: R. Shor, 1632 Central Pkwy., Cincinnati. (600)

Frederick, O., MILLERS GROVE D. I. (West Milton), R.F.D. #6. Exec: Miller Bros. (350)

Gallipolis, O., KANAUGA D. I. Exec: Harry Wheeler. (400)

Greenville, O., SPEEDWAY AUTO D. I. Exec: Fred Krimm. (500)

Hamilton, O., OUTDOOR D. I., Old Oxford Rd. Exec: Marc Cummings and Ben Cohen. (400)

Hamilton, O., RAMONA D. I. Exec: George Turlukis. (1000)

Jackson, O., GROVE AUTO D. I. Exec: Henry Stagmiller. (140)

Lancaster, O., SKYVIEW D. I., E. Main Pike. Exec: Carlos Crumm and E Pulliam. (400)

Lebanon, O., OLD FORT D. I. Exec: J. H. Davidson, Assoc. Ths. (314)

Lucasville, O., SCIOTO BREEZE D. I. Exec: R. O. Lewis. (350)

Marietta, O., STARLITE D. I. Exec: J. B. Steadman. (350)

Miamisburg, O., CRUISE-IN, S. Dixie Hwy. Exec: L. Clemmer. (350)

Milford, O., MOTOUR-IN, Chillicothe Pike, Box 236. Exec: A. N. Fessel, and Theatre Owners Corp., Cincinnati 10. (600)

Montgomery, O., MONTGOMERY D. I., Montgomery Rd. Exec: Phil Smith Ct., Boston, Mass., and Theatre Owners Corp., Cincinnati 10. (600)

Mount Healthy, O., MT. HEALTHY D. I. (Cincinnati), 900 Compton. Exec: J. Vlachos. (575)

Mount Holly, O., STARLITE D. I. Exec: Jerome Jackson. (300)

Newark, O., VALLEY D. I., P. O. Box 790. Exec: Floyd Price. (350)

New Chicago, O., SUNSET CRUISE-IN (Dayton), Germantown Pike. Exec: J. E. Crissman. (300)

New Westville, O., JAMES AUTO D. I. Exec: Si L. James. (400)

Piqua, O., PIQUA D. I. R.R. 3, Box 58A. Exec: Fred Krimm. (400)

Saint Henry, O., STARLITE D. I. (Cassella). Exec: Feltz Bros. (300)

Sheridan, O., STARLITE D. I. Exec: Dr. W. E. Day, and Theatre Owners Corp., Cincinnati 10. (400)

Sidney, O., SIDNEY D. I. Exec: V. Schwartz, and Tri-State Booking Serv., Cincinnati 10. (350)

Six Mile Turn, O., STARLET D. I. Exec: Dorman Law. (200)

South Zanesville, O., SKYWAY D. I., R.D. #1. Exec: Roy Waller. (450)

Springfield, O., MELODY CRUISE-IN, National Hwy., E. Rt. 40. Exec: Chakeres Ct. (350)

Springfield, O., SKYHIGH D. I. Exec: Sam Levin. (450)

Springfield, O., STARDUST D. I. Exec: Sam Levin. (375)

Stockton, O., ACME AUTO D. I., Hamilton-Carthage Rd. Exec: Mark Cummins. (400)

Troy, O., TROY DIXIE D. I. Exec: Moe and Elizabeth Potasky. (400)

Urbana, O., SALEM AUTO D. I. Exec: Guy Spangler, and Theatre Owners Corp., Cincinnati 10. (350)

Wapakoneta, O., MIDWAY D. I. Exec: V. Schwartz. (300)

Washington Court House, O., CCC D. I. (Jasper Mills). Exec: J. Henry Davidson, Assoc. Ths., Lynchburg. (350)

Wheelersburg, O., DRIVE-IN. Exec: Herb Ochs. (500)

Wilmington, O., WILMINGTON D. I. Exec: Chakeres Ct., Springfield. (500)

Woodlawn, O., WOODLAWN D. I. (Cincinnati), Springfield Pike. Exec: Nat Kaplan. (550)

Worthington, O., NORTH-HI D. I. (Columbus). Exec: A. Sugarman. (400—Under Construction)

Xenia, O., OLD TOWN AUTO D. I. Exec: Marc Cummings, and Ben Cohen. (500)

Xenia, O., XENIA AUTO D. I. Exec: Dean Dennis, and Jack Needham. (400)

Zanesville, O., MAPLE AUTO D. I., 2800 Maple Ave. Exec: Erma Boedcher, and John Woodward. (380)

Zanesville, O., OLD TRAIL D. I. (Bridgeville). Exec: C. E. Huprich, 1956 Normandie Drive, Zanesville, and Tri-State Booking Service, Cincinnati 10. (160)

West Virginia

(NOTE: See also Pittsburgh and Washington Territories)

Beckley, W. Va., BECKLEY OPEN AIR D. I. Exec: F. Clemens. (350)

Bluefield, W. Va., SKYWAY D. I. Exec: S. J. Switow, M. Switow and Sons Ent., Louisville, Ky. (600)

Branchland, W. Va., LINCOLN D. I. Exec: Mrs. D. Brown, and R. Phelan. (240)

Ceredo, W. Va., CEREDO D. I. Exec: Abe Hyman and I. Silverstein. (300)

Crab Orchard, W. Va., CRAB ORCHARD D. I. (Beckley), P. O. R.F.D., Harvey. Exec: E. R. Harvey. (400)

Craigsville, W. Va., CRAIGSVILLE D. I. Exec: Arden A. Richards. (225)

Cucumber, W. Va., CUCUMBER D. I. Exec: Cecil Ward. (110)

Elkview, W. Va., ELKVIEW D. I. Exec: Ray Phelan, Elk Valley Ths., Clendenin. (300)

Gassaway, W. Va., RIVERSIDE D. I., P. O. Box 171. Exec: James Duffield. (250)

Glen Jean, W. Va., MOUNTAIN AIR D. I. Exec: E. J. Buffa. (350)

Hinton, W. Va., GREENBRIER D. I. Exec: Mrs. R. D. Williams. (175)

Hugheston, W. Va., ARENA D. I. Exec: John Thabit. (350)

Huntington, W. Va., EAST OUT DOOR D. I. Exec: A. Hyman, J. S. Silverstein. (1000)

Iaeger, W. Va., IAEGER D. I. Exec: Marshall Whaley, Jr. (142)

Lewisburg, W. Va., WALNUT HILL D. I., Route 219. Exec: D. Wenkley. (400)

Logan, W. Va., MONITOR D. I. Exec: Mrs. F. L. MacLain, Monitor Drive-In, Inc., and Tri-State Booking Serv., Cincinnati 10, Ohio. (350)

Madison, W. Va., MADISON D. I. Exec: W. B. Rose, and Theatre Owners Corp., Cincinnati 10, Ohio. (300)

Man, W. Va., MAN D. I. Exec: A. W. Cook. (400)

Mason City, W. Va., MASON CITY D. I. Exec: Ross Filson, and Tri-State Booking Serv., Cincinnati 10, Ohio. (250)

Nettie, W. Va., NETTIE D. I. Exec: C. L. McClung. (275)

Oak Hill, W. Va., SKYLINE D. I. Exec: J. C. Newbold. (400)

Parkersburg, W. Va., MUR D. I., 3930 Murdoch Ave. Exec: L. Wetzel and Lilly Schneider, and Tri-State Booking Serv., Cincinnati 10, Ohio. (316)

Parkersburg, W. Va., STARLITE D. I., Pike St. and Gibson Rd. Exec: C. W. Johnson and Lilly Schneider, and Tri-State Booking Serv., Cincinnati 10, Ohio. (600)

Pineville, W. Va., PINEVILLE D. I., Exec: John Lambert. (250—Under Construction)

Princeton, W. Va., ANITA D. I. Exec: R. Perdue. (200)

Rand, W. Va., TRAIL D. I. Exec: R. Shor, F. Price, and E. Custer, and Tri-State Booking Serv., Cincinnati 10, Ohio. (500)

Rupert, W. Va., SUNSET AUTO D. I. Exec: R. A. Callison, and Theatre Owners Corp., Cincinnati 10, Ohio. (290)

Saint Albans, W. Va., VALLEY D. I., Winfield Rd. Exec: R. Shor, F. Price and E. Custer, and Tri-State Booking Serv., Cincinnati 10, Ohio. (400)

Spencer, W. Va., AIRPORT D. I. Exec: Joseph Giboney. (200)

Welch, W. Va., STARLAND D. I. Exec: Lloyd Rogers. (400)

Whitesville, W. Va., WHITESVILLE D. I. Exec: Jur Th. Ct. (400)

Williamson, W. Va., GOODY AUTO D. I. Exec: H. Bank. (400)

CLEVELAND TERRITORY

Ohio

(NOTE: See also Cincinnati Territory)

Akron, O., ASCOT D. I., 8 State Rd. Exec: Edward J. Rabb. (400)

Akron, O., AUTO VOICE D. I. Exec: H. Horstemeier, 2108 Payne Ave., Cleveland. (76)

Akron, O., GALA D. I. (Sawyerwood), 224 E. Waterloo Dr. Exec: James Ramicone, Box 239, East Akron. (500)

Akron, O., STARLIGHT D. I., 511 W. Tuscaloosa. Exec: Edward J. Rabb. (350)

***Alliance, O.,** PARK AUTO D. I., Rd. 62, E. State Rd. Exec: M. Barck. (430—Closed)

Andover, O., SHANE D. I., 4613 Topper Ave. Exec: Frank Slavik. (200)

**Not included in analysis or statistics.*

Arlington, O., AMANDA AUTO D. I., #37. Exec: R. Dyer, R.R. #1, Box 74-B. (250)

Ashtabula, O., SKYWAY D. I. (Geneva), R.D. #2. Exec: Meyer Fine, Associated Ths. Ct., 21st and Payne Ave., Cleveland. (350)

Barberton, O., MAGIC CITY D. I. Exec: Vincent Lauter. (400)

***Barberton, O.,** VALLEY D. I., Rt. 21, Cleve-Massillon Rd. Exec: Vincent Lauter. (200—Closed)

Belle Center, O., BELLE CENTER D. I. Exec: Dale Elleman. (370)

Bellefontaine, O., BELLE D. I. Exec: Dale Elleman. (370)

Blaine, O., SUPER 40 D. I., Route 40. Exec: C. G. Velas, Capitol Th., Bellaire. (450)

Bryan, O., HUB D. I. Exec: John P. Hagerman. (418)

Bucyrus, O., TRI CITY D. I., Hwys. 30 and 58, P. O. Box 504. Exec: Olen Martin, Jr. (660)

Cadiz, O., CADIZ D. I. Exec: T. Wilson and R. Comoher. (300)

Canton, O., EAST 30th OUTDOOR D. I. Exec: George Delis. (800)

Chardon, O., HAZELWOOD D. I. Exec: R. H. Manley, and H. Horstemeier, 2108 Payne Ave., Cleveland. (275)

Cleveland, O., AUTO D. I. (Brookpark), 11211 Brookpark Rd. Exec: Sam Haas, and Joe Goldstein. (700)

Cleveland, O., EAST SIDE D. I. (North Randall), Hwy. 8 Northfield Rd. Exec: Phil Smith Ct., Boston, Mass.

Cleveland, O., FAIRVIEW D. I. (Fairview), Center Ridge and W. 210. Exec: Horace Adams, Castle Nat'l Th. Co., NBC Bldg., and Cooperative Ths. of Ohio, 2108 Payne Ave. (700)

Cleveland, O., MILES D. I., 19001 Miles Ave. Exec: Ohio Drive-In Co., and Joe Goldstein. (1000)

Cleveland, O., WEST SIDE D. I. (Brookpark), Riverside Drive. Exec: Phil Smith Ct., Boston, Mass. (600)

Coshocton, O., SKYWAY D. I. Exec: Frank Gilfilen, and H. Horstemeier, 2108 Payne Ave., Cleveland. (225)

Creston, O., CRESTON D. I. Exec: M. R. Martin, 950 Delta Ave., Akron. (250)

Defiance, O., DEFIANCE D. I., #66 R.R. 2. Exec: Charles Brinkman, and Cooperative Ths. of Ohio, 2108 Payne Ave., Cleveland. (500)

Delaware, O., KINGMAN D. I., #23 P. O. Box 111. Exec: George Kaler, P. O. Box 111, and H. Horstemeier, 2108 Payne Ave., Cleveland. (520)

Delphos, O., VAN DEL D. I., Hwy. 30. Exec: Jack Armstrong, Carl H. Schwyn Ths. Ct., Bowling Green. (500)

East Lake, O., EAST LAKE D. I. (Russells Point). Exec: Jack Gutilla, Box 507, Indian Lake. (500)

East Liverpool, O., SKYVIEW AUTO D. I., Hwy. 170. Exec: Lawrence Black, and Cooperative Ths. of Ohio, 2108 Payne Ave., Cleveland. (400)

East Liverpool, O., SUPER 30 D. I. Exec: J. G. Osborne, West Va. Theatrical Ents., 1015 Main St., Wheeling, W. Va. (600)

East Palestine, O., MIDWAY D. I. Exec: George Manos, Manos Amuse. Co., 202 Fourth St., Toronto. (500)

Elyria, O., TOWER D. I., 2301 Lake Ave. Exec: Frank Gidlin, Mgr., Interlack Th. Corp., R.D. #2, Grafton, and Cooperative Ths. of Ohio, 2108 Payne Ave., Cleveland. (500)

Findlay, O., FINDLAY D. I., 1315 S. West St. Exec: J. Knight, 509 E. Main St., Columbus. (500)

Fostoria, O., STARLITE D. I., U. S. 23 South. Exec: Virgil Pfau, and Cooperative Ths. of Ohio, 2108 Payne Ave., Cleveland. (492)

Fremont, O., FREMONT D. I., 122 S. Wilson Ave. Exec: Mosser Bros., 122 S. Wilson St., and Cooperative Ths. of Ohio, 2108 Payne Ave., Cleveland. (500)

Harrisburg, O., MID CITY D. I., R.D. Louisville. Exec: Meyer Fine, Associated Ths. Ct., 21st and Payne Ave., Cleveland. (635)

Independence, O., CLOVERLEAF D. I., 3600 Ridge Rd. Exec: Al Ochs. (700)

Kenton, O., HI ROAD D. I., #68, P. O. Box 72. Exec: Robert W. Kipp. (325)

Kingsville, O., MIDWAY AUTO D. I. Exec: Foster Hathaway, Ritz Th., Struthers, and Cooperative Ths. of Ohio, 2108 Payne Ave., Cleveland. (350)

Lima, O., GLORIA D. I. Exec: H. Shock, and Cooperative Ths. of Ohio, 2108 Payne Ave., Cleveland. (300)

Lima, O., LIMA D. I., 25. Exec: H. Shock, and Cooperative Ths. of Ohio, 2108 Payne Ave., Cleveland. (300)

Lima, O., SHARON D. I. Exec: H. Shock, and Cooperative Ths. of Ohio, 2108 Payne Ave., Cleveland. (450)

Lima, O., SPRINGBROOK D. I. Exec: Jack Armstrong, Carl H. Schwyn Ths. Ct., Bowling Green. (700)

Lorain, O., LORAIN D. I., #2. Exec: Wilbur and A. E. Ptak, 6063 Pearl Rd., Parma Heights, and Cooperative Ths. of Ohio, 2108 Payne Ave., Cleveland. (350)

Madison, O., SKYWAY D. I., #20. Exec: Meyer Fine, Associated Ths. Ct., 21st and Payne Ave., Cleveland. (300)

Mansfield, O., MANSFIELD-GALION D. I., Rt. 20 S. Exec: Harold Nussbaum, and Cooperative Ths. of Ohio, 2108 Payne Ave., Cleveland. (500)

Mansfield, O., MIDWAY D. I., #42 N. Exec: Al Ochs, and Cooperative Ths. of Ohio, 2108 Payne Ave., Cleveland. (350)

Mansfield, O., SPRINGMILL D. I. Exec: M. Mosser, and Cooperative Ths. of Ohio, 2108 Payne Ave., Cleveland. (300)

Marion, O., NORTH D. I., Hwy. 23. Exec: Horace Abrams, and Cooperative Ths. of Ohio, 2108 Payne Ave., Cleveland. (300)

Marion, O., SOUTH D. I. Exec: Horace Abrams, and Cooperative Ths. of Ohio, 2108 Payne Ave., Cleveland. (630)

Massillon, O., STARK D. I., 2416 Lincoln Way E. Exec: W. N. Skirball, Skirball Bros., Keith Bldg., Cleveland. (600)

Maumee, O., MAUMEE D. I., 20. Exec: Arthur and Paul Wintner, and Cooperative Ths. of Ohio, 2108 Payne Ave., Cleveland. (800)

Mentor, O., MENTOR D. I., #20. Exec: Shulman and Schwartz, Cleveland. (400)

Millbury, O., WOODVILLE D. I., #120. Exec: Charles F. DeWees, Toledo, and H. Horstemeier, 2108 Payne Ave., Cleveland. (350)

Montrose, O., MONTROSE D. I. (Copley), #18 Medina-Akron Rd. Exec: Lawrence Tyrell, 185 Avondale Rd., Akron. (500)

Morristown, O., MORRISTOWN D. I., #40. Exec: H. Mendelson, Cadiz Dept. Store, Cadiz. (354)

Mount Vernon, O., KNOX AUTO D. I., #13. Exec: R. Sturgis, and Cooperative Ths. of Ohio, 2108 Payne Ave., Cleveland. (300)

Newcomerstown, O., STARLIGHT D. I. Exec: George Manos, Manos Amuse. Co., 202 Fourth St., Toronto. (300)

New Philadelphia, O., TWILIGHT D. I. (Goshen Township), Hwy. 250. Exec: A. K. Veach, and Cooperative Ths. of Ohio, 2108 Payne Ave., Cleveland. (225)

North Canton, O., AUTO D. I. Exec: Meyer Fine, Associated Ths. Ct., 21st and Payne Ave., Cleveland. (538)

Northfield, O., NORTHFIELD STAR D. I. Exec: Eugene E. Marunski, and Cooperative Ths. of Ohio, 2108 Payne Ave., Cleveland. (350)

Norwalk, O., STARVIEW D. I., #20. Exec: Lou Ratener, 500 Film Bldg., Cleveland. (425)

Oberlin, O., CARLISLE D. I. (Elyria), #20. Exec: John Tender, and Cooperative Ths. of Ohio, 2108 Payne Ave., Cleveland. (400)

Ottawa, O., LITTLE FLOWER D. I. Exec: Al Boudouris, Toledo. (300)

Painesville, O., BELVEDERE D. I. Exec: Fred Falcone. (300)

Portage, O., PORTAGE SKYLIGHT D. I., #25. Exec: Jack Armstrong, Carl H. Schwyn Ths. Ct., Bowling Green. (500)

Port Clinton, O., OTTAWA D. I. Exec: Al Ochs, and Cooperative Ths. of Ohio, 2108 Payne Ave., Cleveland. (300)

Ravenna, O., MIDWAY D. I. Exec: Paul Vogel, Wellsville. (525)

Rayland, O., RIVERSIDE D. I., #7. Exec: J. B. Gardner. (390)

***Rittman, O.,** SUNSET D. I. (Orrville), 244 Orchard. Exec: R. B. Sauer. (250—Closed)

Saint Clairsville, O., SHIA'S D. I., #40. Exec: S. D. Shia, Old Trail Th., and Cooperative Ths. of Ohio, 2108 Payne Ave., Cleveland. (400)

Salem, O., SALEM D. I. Exec: Vogel Bros. (456)

Sandusky, O., SANDUSKY D. I., #2. Exec: Earl Seitz, Seitz Amuse. Co., State Th. (500)

Steubenville, O., FAMILY D. I., #7 Toronto Rd. Exec: Marvin O. White, American Amuse. Co. (450)

Steubenville, O., SUNSET AUTO D. I., Sunset Blvd. Ext. Exec: Marvin O. White, American Amuse. Co. (500)

Strasburg, O., LYNN D. I., Rt. 250, Box 187. Exec: Roy McCombe and W. B. Franklin, and H. Horstemeier, 2108 Payne Ave., Cleveland. (400)

Talmadge, O., EAST D. I. Exec: Cooperative Ths. of Ohio, 2108 Payne Ave., Cleveland. (680)

Tiffin, O., TIFFIN D. I., R.R. #3. Exec: Brinkman and Shults, and H. Horstemeier, 2108 Payne Ave., Cleveland. (275)

Toledo, O., PARKSIDE D. I., 4201 Bowen St. Exec: J. Dempsey, 4120 Bowen Rd., and Cooperative Ths. of Ohio, 2108 Payne Ave., Cleveland. (622)

Toledo, O., TELEGRAPH D. I., #24 Telegraph and Alexis. Exec: J. Dempsey, 4120 Bowen Rd., and Cooperative Ths. of Ohio, 2108 Payne Ave., Cleveland. (714)

Toledo, O., TOLEDO D. I. #223, R.R. #8. Exec: A. E. Gardon, and Joe Goldstein. (700)

***Uniontown, O.,** BLUEBIRD AUTO D. I., Rt. 3, Hwy. 8. Exec: E. Ballau. (250—Closed)

Upper Sandusky, O., TRAIL D. I., Route 23. Exec: Leo Jones. (300)

Van Wert, O., LINCOLN D. I. Exec: H. Shock, Cooperative Ths. of Ohio, 2108 Payne Ave., Cleveland. (434)

Wadsworth, O., BLUE SKY D. I., 224. Exec: John Selby, and Cooperative Ths. of Ohio, 2108 Payne Ave., Cleveland. (200)

Warren, O., ELM ROAD D. I., Route 5. Exec: Stephen Hreno, 79 North Rd., Niles, and H. Horstemeier, 2108 Payne Ave., Cleveland. (350)

Warren, O., HOWLAND D. I. Exec: C. D. Clark and Cooperative Ths. of Ohio, 2108 Payne Ave. Cleveland. (520)

Warren, O., SKYWAY D. I. Exec: Ohio Th. Service, and H. Horstemeier, 2108 Payne Ave., Cleveland. (300)

Warren, O., SUPER 45 D. I. Exec: Catherine A. Ryder, Donald Del Bene and Gilbert Snyder. (620)

Wickliffe, O., EUCLID OUTDOOR D. I., 28737. Exec: Horace Abrams, and Cooperative Ths. of Ohio, 2108 Payne Ave., Cleveland. (700)

Wooster, O., SKYLINE D. I., #30. Exec: George Settos, Settos Ths., 40 W. Ohio St., Indianapolis, Ind. (300)

Youngstown, O., NORTH SIDE D. I., #90. Exec: Meyer Fine, Associated Ths. Ct., 21st and Payne Ave., Cleveland. (500)

Youngstown, O., SKYHIGH D. I. (Lowellville), R.D. #1. Exec: Foster Hathaway, Ritz Th. Struthers, and Cooperative Ths. of Ohio, 2108 Payne Ave., Cleveland. (620)

Youngstown, O., SOUTH SIDE D. I., 15 Illinois Ave. Exec: Meyer Fine, Associated Ths. Ct., 21st and Payne Ave., Cleveland. (500)

Youngstown, O., WEST SIDE D. I., 4442 Southern Blvd. Exec: Meyer Fine, Associated Ths. Ct., 21st and Payne Ave., Cleveland. (450)

DALLAS TERRITORY

Louisiana

(NOTE: See also New Orleans Territory)

Vivian, La., GAY D. I. Exec: W. Bagwell. (200)

Vivian, La., WAKEA D. I. Exec: L. W. Watts, W and K Ths., Box 347, Oil City. (200)

New Mexico

(NOTE: See also Denver Territory)

Alamogordo, N. M., STARLITE D. I. Exec: R. I. Payne, Theatre Entrs., Inc., Tower Petroleum Bldg., Dallas, Tex. (300)

Belen, N. M., ZIA D. I. Exec: R. I. Payne, Theatre Entrs., Inc., Tower Petroleum Bldg., Dallas, Tex. (250)

Burkburnett, N. M., TEX-OK D. I. Exec: R. I. Payne, Theatre Entrs., Inc., Tower Petroleum Bldg., Dallas, Tex. (295)

Carlsbad, N. M., CORRAL D. I. Exec: R. I. Payne, Theatre Entrs., Inc., Tower Petroleum Bldg., Dallas, Tex. (400)

Carlsbad, N. M., FIESTA D. I. Exec: R. I. Payne, Theatre Entrs., Inc., Tower Petroleum Bldg., Dallas, Tex. (450)

Clovis, N. M., DRIVE-IN. Exec: W. O. Bearden, Sunshine Tn. (Under Construction)

Clovis, N. M., FOUR LANE D. I. Exec: John Whipple and Myron Finkelstein. (444)

Clovis, N. M., YUCCA D. I., Hwy. 70. Exec: R. I. Payne, Theatre Entrs., Inc. Tower Petroleum Bldg., Dallas, Tex. (350)

Decatur, N. M., SUNSET D. I. Exec: R. I. Payne, Theatre Entrs., Inc., Tower Petroleum Bldg., Dallas, Tex. (250)

Deming, N. M., MIMBRES D. I. Exec: R. I. Payne, Theatre Entrs., Inc., Tower Petroleum Bldg., Dallas, Tex. (200)

Eunice, N. M., STAR D. I. Exec: O. O. Knotts. (400)

Gallup, N. M., YUCCA D. I. Exec: R. I. Payne, Theatre Entrs., Inc., Tower Petroleum Bldg., Dallas, Tex. (249)

Hillsboro, N. M., HILL D. I. Exec: C. V. Jones, Robb and Rowley United Ct., 314 S. Harwood St., Dallas, Tex. (300)

Hobbs, N. M., EAGLE D. I., P. O. Box 937. Exec: E. L. Williamson. (500)

Hobbs, N. M., SKYVIEW D. I. Exec: R. I. Payne, Theatre Entrs., Inc., Tower Petroleum Bldg., Dallas, Tex. (350)

Lovington, N. M., YUCCA D. I. Exec: R. I. Payne, Theatre Entrs., Inc., Tower Petroleum Bldg., Dallas, Tex. (201)

Portales, N. M., VARSITY D. I., Elinda Hwy. Exec: R. I. Payne, Theatre Entrs., Inc., Tower Petroleum Bldg., Dallas, Tex. (250)

Roswell, N. M., BALLO JAK D. I. Exec: R. I. Payne, Theatre Entrs., Inc., Tower Petroleum Bldg., Dallas, Tex. (500)

Roswell, N. M., JINGLE BOB D. I. Exec: R. I. Payne, Theatre Entrs., Inc., Tower Petroleum Bldg., Dallas, Tex. (500)

Roswell, N. M., STARLITE D. I. Exec: R. I. Payne, Theatre Entrs., Inc., Tower Petroleum Bldg., Dallas, Tex. (500)

Ruidoso, N. M., MOUNTAIN VIEW D. I. Exec: William Eiland. (250)

Oklahoma

(NOTE: See also Oklahoma City Territory)

Durant, Okla., SHIP D. I. Exec: Lillian B. Lutzer, Savage Th. (500)

Durant, Okla., SKY VUE D. I. Exec: Robb and Rowley United Ct., 314 S. Harwood St., Dallas, Tex. (400)

Idabel, Okla., RANCHO D. I. Exec: Barton R. McLendon, Tri-State Ths. Ct., 2008A Jackson St., Dallas, Tex. (200)

McAlester, Okla., HIGHWAY 270 D. I. Exec: Robb and Rowley United Ct., 314 S. Harwood St., Dallas, Tex. (400)

McAlester, Okla., SKYVU D. I. Exec: J. D. Lankister. (400)

Muskogee, Okla., HI WAY 64 D. I. Exec: Robb and Rowley United Ct., 314 S. Harwood St., Dallas, Tex. (503)

Muskogee, Okla., P AND M D. I. Exec: Robb and Rowley United Ct., 314 S. Harwood St., Dallas, Tex. (400)

Texas

(NOTE: See also Denver and Oklahoma City Territories)

Abilene, Tex., CRESCENT D. I. Exec: O. M. Kirkeby. (400)

Abilene, Tex., ELMWOOD D. I., Hwy. 158. Exec: R. N. Likens, Broadway Th. (300)

Abilene, Tex., PARK D. I. Exec: R. J. O'Donnell, Interstate Ct., Majestic Th. Bldg., Dallas. (475)

Abilene, Tex., ROUND-UP D. I., 1229 Anson. Exec: Charles H. Sorrell. (Under Constructon)

Abilene, Tex., TOWER D. I., Rt. 3, Box 61. Exec: O. M. Kirkeby. (400)

Alice, Tex. BUCKHORN D. I., Hwy. 44. Exec: H. C. Guntler. (300)

Alpine, Tex., LOBO D. I. Exec: R. I. Payne, Theatre Entrs., Inc., Tower Petroleum Bldg., Dallas. (300)

Alpine, Tex., TWIN PEAK D. I. Exec: Joe T. Davidson. (300)

Alvin, Tex., ALVIN D. I. Exec: J. G. Long Ths., 2008A Jackson St., Dallas. (350)

Amarillo, Tex., PALO DURO D. I., Canyon Hwy. and Georgia, Box 1212. Exec: Charles W. Weisenburg, W.F.W. Ths., Inc., 2013½ Young St., Dallas. (350)

Amarillo, Tex., SKYWAY D. I. Exec: Lester R. Dollison, Dollison and Harrington, Rex Th. (500)

Amarillo, Tex., SUNSET D. I., West of City. Exec: W. O. Bearden, P. O. Box 748. (400)

Amarillo, Tex., TASCOSCA D. I. Exec: W. O. Bearden, P. O. Box 748. (600)

Amarillo, Tex., TRAIL D. I., Hwy. 66. Exec: W. O. Bearden, P. O. Box 748. (400)

Andrews, Tex., MUSTANG D. I. Exec: Wallace Blankenship, Wallace Ths., 312½ S. Harwood St., Dallas. (260)

Angleton, Tex., ROUND-UP D. I. Exec: J. G. Long Ths., 2008A Jackson St., Dallas. (350)

Anson, Tex., TWILITE D. I. Exec: Will Pence, Lyric Th. (300)

Aransas Pass, Tex., DRIVE-IN. Exec: Chester Kyle. (300)

Aransas Pass, Tex., TARPON D. I. Exec: C. L. Walker and E. F. Falgout. (350—Under Construction)

Argyle, Tex., COLONIAL D. I., Hwy. P. O. Box 44. Exec: Joseph Franklin. (350)

Arlington, Tex., ARLINGTON D. I. Exec: Charles W. Weisenburg, W.F.W. Ths., Inc., 2013½ Young St., Dallas. (600)

Aspermont, Tex., LINK D. I. Exec: L. B. Link. (300)

Athens, Tex., ATHENS D. I. Exec: Owen Killingsworth. (Under Construction)

Austin, Tex., BURNETT D. I., Box 332. Exec: Claude Ezell and Assoc., 2031 Jackson St., Dallas. (750)

Austin, Tex., CHIEF D. I., 5601 Dallas Hwy., Box 332. Exec: Claude Ezell and Assoc., 2031 Jackson St., Dallas. (814)

Austin, Tex., MONTOPOLIS D. I., Airport Blvd. Exec: Eddie Joseph, Yank Th. (600)

Austin, Tex., NORTH AUSTIN D. I., 6714 Dallas Hwy. Exec: Eddie Joseph, Yank Th. (250)

Austin, Tex., SOUTH AUSTIN D. I., 3900 S. Congress. Exec: Eddie Joseph, Yank Th. (400)

Baird, Tex., ROUND-UP D. I. Exec: Frank Gardner. (200)

Ballinger, Tex., HILLCREST D. I. Exec: H. T. Hodge, H and H Ths. (400)

Ballinger, Tex., HORSESHOE D. I. Exec: R. T. Hall. (300)

Bay City, Tex., BAY D. I. Exec: Rubin Frels, Frels Ths., Victoria. (326 and 150 seats)

Baytown, Tex., DECKER D. I. Exec: Julius M. Gordon, Jefferson Amuse. Co., 312½ S. Harwood St., Dallas. (408)

Beaumont, Tex., CIRCLE D. I., P. O. Box 2502. Exec: Claude Ezell and Assoc., 2031 Jackson St., Dallas. (550)

Beaumont, Tex., PYRAMID D. I., P. O. Box 3228. Exec: Maurice Kleinman, J and K Ths. (600)

Beaumont, Tex., SOUTH PARK D. I. Exec: Julius M. Gordon, Jefferson Amuse. Co., 312½ S. Harwood St., Dallas. (600)

Beaumont, Tex., SPINDLETOP D. I. Exec: Julius Gordon, Jefferson Amuse. Co., 312½ S. Harwood St., Dallas. (400)

Beeville, Tex., BRONCO D. I., Box 966. Exec: A. M. Gaines. (375)

Belton, Tex., HARDIE D. I. Exec: R. I. Payne, Theatre Entrs., Inc., Tower Petroleum Bldg., Dallas. (250)

Big Lake Tex., RAINBOW D. I. Exec: Noble Holt. (300)

Big Lake, Tex., REAGAN D. I. Exec: O. M. Kirkeby. (300)

Big Spring, Tex., JET D. I., San Angelo Hwy. Exec: J. Y. Robb. (500)

Big Spring, Tex., TERRACE D. I., Hwy. 84. Exec: Robb and Rowley United Ct., 314 S. Harwood St., Dallas. (350)

Blackwell, Tex., RANEY D. I., Box 35. Exec: Henry C. Raney. (100)

Bonham, Tex., BONHAM D. I. Exec: Phil Isley Ths., 2009½ Jackson, Dallas. (302 and 54 Seats)

Bowie, Tex., TRAIL D. I. Exec: C. E. Campbell. (300)

Brady, Tex., SCENIC D. I. Exec: O. M. Kirkeby. (300)

Breckenridge, Tex., CORRAL D. I. Exec: William Creagh and Paul Klatt. (275)

Breckenridge, Tex., TRAIL D. I., P. O. Box 289. Exec: R. A. Noret. (300)

Brenham, Tex., STARLITE D. I. Exec: C. H. Schroeder. (200)

Bridgeport, Tex., LAKE D. I. Exec: Steve Curley. (200)

Brownfield, Tex., RUSTIC D. I. Exec: Mrs. W. T. Howzie, Regal Th. (500)

Brownsville, Tex., CHARRO D. I., 2340 Boca Chica Hwy., Box 1452. Exec: Claude Ezell and Assoc., 2031 Jackson St., Dallas. (548)

Brownsville, Tex., STAR D. I., Hwy. 77. Exec: Claude Ezell and Assoc., 2031 Jackson St., Dallas. (370)

Brownwood, Tex., CAMP BOWIE D. I. Exec: J. Needham. (356)

Brownwood, Tex., SUNSET D. I., Hwy. 84. Exec: Ed Newman. (300)

Bryan, Tex., SKYWAY D. I., Hwy. 6. Exec: Jack A. Farr. (500)

Cameron, Tex., 77 D. I. Exec: Woodrow Good and George Clements. (300)

Carrizo Springs, Tex., WINTER GARDEN D. I. Exec: Andrew Majek. (300)

Carthage, Tex., SMITH D. I. Exec: Wilton Smith. (400)

Cedar Bayou, Tex., CEDAR D. I. Exec: J. M. Meyer. (500)

Childress, Tex., CAR-VUE D. I. Exec: Phillips and Layton. (350)

Cisco, Tex., JOY D. I. Exec: Joy N. Houck, Joy Ths., Inc., % Strand, Dallas. (250)

Clarksville, Tex., REX D. I., Box 43. Exec: J. V. Kunkel and H. L. Caldwell. (250)

Cleburne, Tex., CHIEF D. I. Exec: Video Independent Ths. Ct., Tower Pertoleum Bldg., Dallas. (300)

Coleman, Tex., COLE'ANNA D. I. Exec: R. Duus, 303 Neuces St. (400)

Coleman, Tex., OAK D. I., Hwy. 84. Exec: R. Duus, 303 Neuces St. (250)

College Station, Tex., CIRCLE D. I. Exec: A. P. Boyette. (400 and 300 Seats)

Colorado City, Tex., LONE WOLF D. I. Exec: Robb and Rowley United Ct., 314 S. Harwood St., Dallas. (400)

Colorado City, Tex., TEXAS D. I. Exec: Robb and Rowley United Ct., 314 S. Harwood St., Dallas. (400)

Colorado City, Tex., WESTERNER D. I. Exec: H. R. Barker, Jr. (300)

Comanche, Tex., SUN D. I. Exec: Sherman L. Hart. (250)

Conroe, Tex., HI-Y D. I. Exec: Charles Tigner. (300)

Corpus Christi, Tex., BOULEVARD D. I., Lexington Blvd. Exec: C. A. Richter, Box 2270. (300)

Corpus Christi, Tex., CORPUS D. I. Exec: C. A. Richter, Box 2270. (700)

Corpus Christi, Tex., GULF D. I., 4044 S. Port Ave. Exec: Claude Ezell and Assoc., 2031 Jackson St., Dallas. (750)

Corpus Christi, Tex., OSAGE D. I. Exec: Robb and Rowley United Ct., 314 S. Harwood St., Dallas. (650)

Corpus Christi, Tex., TWIN PALMS D. I. Exec: Johnny Blocker. (1000)

Corsicana, Tex., HILLSIDE D. I., P. O. Box 303. Exec: Sidney Miller. (400)

Corsicana, Tex., NAVARRO D. I., Hwy. 287. Exec: Damon Frank. (304)

Crane, Tex., DERRICK D. I. Exec: R. I. Payne, Theatre Entrs., Inc., Tower Petroleum Bldg., Dallas. (250)

Crockett, Tex., RIO D. I. Exec: Robb and Rowley United Ct., 314 S. Harwood St., Dallas. (300)

Cuero, Tex., CUERO D. I. Exec: Video Independent Ths. Ct., Tower Petroleum Bldg., Dallas. (300)

Dallas, Tex., BIG D D. I. Exec: Phil Isley Ths., 2009½ Jackson St. (754)

Dallas, Tex., BUCKNER BLVD. D. I., Rt. 4, Box 235. Exec: R. J. O'Donnell, Interstate Ct., Majestic Th. Bldg. (660)

Dallas, Tex., CHALK HILL D. I., 4501 W. Davis. Exec: Claude Ezell and Assoc., 2031 Jackson St. (650)

Dallas, Tex., CINDERELLA D. I., 4601 S. Lamar. Exec: V. H. Post. (900)

Dallas, Tex., DENTON RD. D. I. Exec: C. D. Leon, Leon Ths. Ct., 2011½ Jackson St. (850)

Dallas, Tex., GARLAND RD. D. I. Exec: C. D. Leon, Leon Ths. Ct., 2011½ Jackson St. (660)

Dallas, Tex., HAMPTON RD. D. I., 2833 S. Hampton Rd. Exec: C. D. Leon, Leon Ths. Ct., 2011½ Jackson St. (750)

Dallas, Tex., HI-VUE D. I., 5525 S. Beckley. Exec: Koneman and P. E. Moran. (500)

Dallas, Tex., JEFFERSON D. I. Exec: Harold J. Gibbons. (637)

Dallas, Tex., KAUFMAN PIKE D. I., 7041 2nd Ave. Exec: Charles W. Weisenburg, W.F.W. Ths., Inc., 2013½ Young St. (600)

Dallas, Tex., LONE STAR D. I. Exec: Lone Star Ths., 4215 Live Oak. (650)

Dallas, Tex., NORTHWEST HI-WAY D. I. Exec: Claude Ezell and Assoc., 2031 Jackson St. (552)

Dallas, Tex., SAMUEL'S BLVD. D. I. Exec: James F. Riggs. (425)

Dallas, Tex., SOUTH LOOP D. I. Exec: Brooks Th., Inc. (675)

De Leon, Tex., WEEPING OAK D. I. Exec: Jack Scales: (300)

Del Rio, Tex., CENIZA D. I. Exec: Robb and Rowley United Ths., 314 S. Harwood St., Dallas. (400)

Denton, Tex., EL RANCHO D. I. Exec: Lester R. Dollison. (400)

Denver City, Tex., PIONEER D. I. Exec: J. C. Capps. (150)

Devine, Tex., MEDINA VALLEY D. I., Box 494. Exec: Carpenter and Reed. (340)

Eagle Pass, Tex., EAGLE D. I., P. O. Box 459, Hwy. 85. Exec: W. L. Walter and Tom Hardeman. (575)

Eden, Tex., EDEN D. I. Exec: J. T. Jackson. (200)

El Campo, Tex., RICE D. I. Exec: Rubin Frels, Frels Ths., Victoria. (350)

El Dorado, Tex., EAGLE D. I. Exec: Delbert Edminston. (250)

Electra, Tex., HOME D. I., Hwy. 387. Exec: W. F. McSpadden. (300)

El Paso, Tex., BORDERTOWN D. I. Exec: Lone Star Ths., 4215 Live Oak St., Dallas. (900)

El Paso, Tex., DEL NORTE D. I., Hwy. 80, Newman Rd. Exec: Lone Star Ths., 4215 Live Oak St., Dallas. (300)

El Paso, Tex., EL PASO D. I., Hwy. 290, Chelsea Dr. Exec: Lone Star Ths., 4215 Live Oak St., Dallas. (300)

El Paso, Tex., FIESTA D. I., P. O. Box 172. Exec: W. O. Beardon and J. B. Beeson. (500)

El Paso, Tex., NORTH LOOP D. I. Exec: Lester R. Dollison, Dollison and Harrington. (300)

El Paso, Tex., TRAIL D. I. Exec: L. M. Berstein. (250)

Elsa, Tex., SKYVIEW D. I. (Ed Couch). Exec: F. T. Archer. (300)

Ennis, Tex., VILLAGE D. I. Exec: T. L. Ritchie, Atlanta. (400)

Escobas, Tex., RAU CON D. I. Exec: Raul Pena S. R. (200)

Fabens, Tex., COWBOY D. I. Exec: C. M. Garrett. (300)

Falfurrias, Tex., STAR D. I. Exec: Van Chamberlain. (300)

Floydada, Tex., CAPADA D. I., Box 905. Exec: Welton B. Winn. (400)

Fort Stockton, Tex., TRAIL D. I., Hwy. 290. Exec: W. T. Ash. (300)

Fort Worth, Tex., BELKNAP D. I., 5709 E. Belknap, Box 7301. Exec: Claude Ezell and Assoc., 2031 Jackson St., Dallas. (654)

Fort Worth, Tex., BOWIE BLVD. D. I., Benbrook Hwy., Box 9085. Exec: R. J. O'Donnell, Interstate Ct., Majestic Th. Bldg., Dallas. (500)

Fort Worth, Tex., COWTOWN D. I., Jacksboro Hwy. and 28th St. Exec: Crim and Hartgrove, Community Ths. Ct. (1000)

Fort Worth, Tex., JACKSBORO HI-WAY D. I., Jacksboro Hwy., Box 9186. Exec: Claude Ezell and Assoc., 2031 Jackson St., Dallas. (400)

Fort Worth, Tex., MANSFIELD D. I., P. O. Box 3352. Exec: R. J. O'Donnell, Interstate Ct., Majestic Th. Bldg., Dallas. (750)

Forth Worth, Tex., PARK AIRE D. I. Exec: L. C. Tidball. (484)

Fort Worth, Tex., PIKE D. I., 7500 E. Lancaster. Exec: H. Gibbons. (400)

Fort Worth, Tex., RIVERSIDE D. I. Exec: Phil Isley Ths., 2009½ Jackson St., Dallas. (650)

Fort Worth, Tex., SKYWAY D. I. Exec: L. A. Ricketts. (345)

Fort Worth, Tex., SOUTHSIDE D. I., R.R. #3, P. O. Box 191. Exec: L. H. Lutzer, Lutzer Bros., Ct., 308 S. Harwood St., Dallas. (450)

Fort Worth, Tex., WESTERNER D. I., Box 10218, Oaks Br. Exec: Phil Isley Ths., 2009½ Jackson St., Dallas. (500)

Fredericksburg, Tex., "87" D. I. Exec: H. L. Durst. (300)

Freeport, Tex., TRADEWIND D. I. Exec: J. G. Long Ths., 2008A Jackson St., Dallas. (600)

Freer, Tex., FREER D. I. Exec: H. T. Telford. (300)

Gainesville, Tex., HI-HO D. I., Hwy. 6, E. Hwy. 82. Exec: E. W. Capps. (505)

Galveston, Tex., OLEANDER D. I. Exec: R. J. O'Donnell, Interstate Ct., Majestic Th. Bldg., Dallas. (800)

Gatesville, Tex., CIRCLE S D. I. Exec: Skelton Bros., Regal Th. (300)

Georgetown, Tex., DUSK D. I. Exec: Paul Klatt, Fred Klatt and R. Creagh. (250)

George West, Tex., LIVE OAK D. I. Exec: C. E. Guilmino. (220)

Gonzales, Tex., TWILITE D. I. Exec: R. I. Payne, Theatre Entrs., Inc., Tower Petroleum Bldg., Dallas. (500)

Graham, Tex., GRAHAM D. I. Exec: E. L. Williamson. (300)

Grand Prairie, Tex., DOWNS D. I. Exec: Tim Ferguson. (400)

Grapevine, Tex., MUSTANG D. I. Exec: W. E. Guest. (300)

Greenville, Tex., HUNT D. I. Exec: C. C. Hamm. (350)

Greenville, Tex., TRAIL D. I. Exec: C. C. Hamm. (500)

Hale Center, Tex., XIT D. I. (Littlefield). Exec: J. B. Prather. (150)

Hamilton, Tex., 281 D. I. Exec: H. H. Stroud. (250)

Hamlin, Tex., HAMLIN D. I. Exec: Mrs. B. S. Ferguson. (300)

Harlingen, Tex., CITRUS D. I. (San Benito). Exec: C. DeSalma. (350)

Harlingen, Tex., VALLEY D. I., Box 1550, Hwy. 83. Exec: C. A. Richter, Southwest Ths. Ct., Box 2270, Corpus Christi. (250)

Haskell, Tex., SKY VUE D. I. Exec: R. I. Payne, Theatre Entrs., Inc., Tower Petroleum Bldg., Dallas. (300)

Hearne, Tex., HEARNE D. I., P. O. Box 289. Exec: Frank Navles. (425)

Hebronville, Tex., PIONEER D. I. Exec: Reagan Carpentier. (200)

Hereford, Tex., TOWER D. I. Exec: R. I. Payne, Theatre Entrs., Inc., Tower Petroleum Bldg., Dallas. (330)

Hondo, Tex., HONDO D. I. Exec: Harry A. Hammill. (300)

Houston, Tex., AIRLINE D. I. Exec: Lone Star Ths., 4215 Live Oak St., Dallas. (600)

Houston, Tex., EPSOM D. I., 9700 Humble Rd. Exec: W. V. Ratcliff. (200)

Houston, Tex., HEMPSTEAD D. I., Rt. 9, Box 500. Claude Ezell and Assoc., 2031 Jackson St., Dallas. (750)

Houston, Tex., IRVINGTON D. I., 8411 Irvington Blvd. Exec: Claude Ezell and Assoc., 2031 Jackson St., Dallas. (750)

Houston, Tex., MARKET STREET D. I., 8601 Market St., Rd. Exec: C. H. Mitchamore. (400)

Houston, Tex., POST OAK D. I., 2900 Post Oak Rd. Exec: Jack Groves. (530)

Houston, Tex., SHEPHERD D. I., 6004 N. Shepherd Dr. Exec: R. J. O'Donnell, Interstate Ct., Majestic Th. Bldg., Dallas. (504)

Houston, Tex., SOUTH MAIN D. I., Old Fort Bend Rd., Box 6556. Exec: R. J. O'Donnell, Interstate Ct., Majestic Th. Bldg., Dallas. (504)

Houston, Tex., TRAIL D. I. Exec: Jack Farr, Bryan. (1000)

Houston, Tex., WINKLER D. I., 205 Winkler Dr. Exec: Claude Ezell and Assoc., 2031 Jackson St., Dallas. (628)

Huntsville, Tex., PINES D. I. Exec: Fred Smith. (300)

Irving, Tex., "183" D. I. Exec: Irving Amuse. Co. (400)

Jacksboro, Tex., MESQUITE D. I., P. O. Box 551. Exec: H. S. Shabay. (300)

Jasper, Tex., JASPER D. I. Exec: F. W. McManus. (400—Under Construction)

Johnson City, Tex., JOY D. I. Exec: H. B. Barrow. (460)

Junction, Tex., MOONGLO D. I., Box 75. Exec: Tom N. Hardeman. (200)

Karnes City, Tex., MIDWAY D. I., P. O. Box 659. Exec: Alfred Pawelek. (275)

Kermit, Tex., TOWER D. I. Exec: Video Independent Ths. Ct., Tower Petroleum Bldg., Dallas. (300)

Kerrville, Tex., BOLERO D. I., Hwy. 27. Exec: C. H. Mitchamore. (350)

Kilgore, Tex., KILGORE D. I. Exec: Julius Gordon, Jefferson Amuse. Co., 312½ S. Harwood St., Dallas. (300)

Killeen, Tex., KILLEEN D. I. Exec: Robb and Rowley United Ct., 314 S. Harwood St., Dallas. (400)

Killeen, Tex., RANCHER D. I. Exec: Robb and Rowley United Ct., 314 S. Harwood St., Dallas. (400)

Kingsville, Tex., BRAMA D. I. Exec: Dr. P. S. Joseph and Chester Kyle. (300)

Kingsville, Tex., KINGS D. I., P. O. Box 331. Exec: Dr. P. S. Joseph and Chester Kyle. (370)

La Grange, Tex., SKY HI D. I., Hwy. 977, P. O. Box 556. Exec: Lela K. Loessin. (250)

La Marque, Tex., BAYOU D. I. Exec: M. K. McDaniel. (500)

Lamesa, Tex., SKY VIEW D. I., Hwy. 87 and 180, Box 597. Exec: R. A. Noret. (350)

Lamesa, Tex., YUCCA D. I., Hwy. 87, P. O. Box 8. Exec: Audry Cox. (250)

Lampasas, Tex., CIRCLE D. I. Exec: R. I. Payne, Theatre Entrs., Inc., Tower Petroleum Bldg., Dallas. (325)

Laredo, Tex., EL RANCHO D. I. Exec: Robb and Rowley United Ct., 314 S. Harwood St., Dallas. (400)

Laredo, Tex., TOWER D. I., Hwy. 81, 4610 San Bernardo. Exec: Arnulfo Gonzales. (500)

Levelland, Tex., LOBO D. I. Exec: Wallace B. Blankenship, Wallace Ths., 312½ S. Harwood St., Dallas. (250)

Levelland, Tex., SPADE D. I., Hwy. 290. Exec: Wallace B. Blankenship, Wallace Ths., 312½ S. Harwood St., Dallas. (250)

Liberty, Tex., MILENTZ D. I. Exec: A. R. Milentz, Sr., Park Th. (260)

Littlefield, Tex., LFD D. I., Hwy. 84. Exec: W. J. Chesher, Palace Th. (400)

Livingston, Tex., CHIEF D. I. Exec: S. F. Fain. (350)

Longview, Tex., COLONIAL D. I., Hwy. 80, P. O. Box 1232. Exec: W. M. Morrow, Park Amusements Co. (400)

Longview, Tex., RIVER ROAD D. I. Exec: Julius Gordon, Jefferson Amuse. Co., 312½ S. Harwood St., Dallas. (325)

Lubbock, Tex., CIRCLE D. I. Exec: Marvin McLarty. (400)

Lubbock, Tex., CORRAL D. I., Hwy. 82, Idalou Hwy. Exec: Video Independent Ths. Ct., Tower Pertoleum Bldg., Dallas. (500)

Lubbock, Tex., COUNTRY CLUB D. I. Exec: B. W. Hall. (500)

Lubbock, Tex., RED RAIDER D. I. Exec: W. O. Bearden and J. B. Beeson. (800)

Lubbock, Tex., SUNSET D. I., Hwy. 62. Exec: P. E. Smith. (400)

Lubbock, Tex., TRAIL D. I. Exec: P. E. Smith. (723)

Lubbock, Tex., WESTERNER D. I., Hwy. 290, Levelland Hwy. Exec: Lone Star Ths., 4215 Live Oak St., Dallas. (350)

Lufkin, Tex., REDLAND D. I. Exec: Julius Gordon, Jefferson Amuse. Co., 312½ S. Harwood St., Dallas. (400)

Marlin, Tex., ROYAL D. I. Exec: J. C. Chatmas, Palace Th. (300)

Marshall, Tex., FOX D. I., P. O. Box 868. Exec: B. F. Johnson. (500)

Mathis, Tex., MATHIS D. I. Exec: Leon Glasscock Ct., Majestic Bldg., San Antonio. (350)

McAllen, Tex., PALMS D. I., P. O. Box 297. Exec: Buell and Walsh. (400)

McCamey, Tex., CIRCUS D. I. Exec: R. I. Payne, Theatre Entrs., Inc., Tower Petroleum Bldg., Dallas. (300)

McCamey, Tex., FORD D. I. Exec: H. Ford Taylor. (300)

McKinney, Tex., McKINNEY D. I. Exec: Robb and Rowley United Ct., 314 S. Harwood St., Dallas. (400)

Mercedes, Tex., WES-MER D. I., P. O. Box 576. Exec: J. T. Archer. (425)

Meridan, Tex., RIVERSIDE D. I. Exec: B. W. Hall. (300)

Merkel, Tex., PIONEER D. I. Exec: H. T. Hodge, H and H Ths. (315)

Mertzon, Tex., MERTZON D. I., Hwy. 67. Exec: Sam Covey. (200)

Mexia, Tex., PARKWAY D. I., P. O. Box 709. Exec: Cliff Turner, Jr. and B. L. Hagle. (300)

Midland, Tex., CHIEF D. I., Hwy. 158. Exec: Video Independent Ths. Ct., Tower Petroleum Bldg., Dallas. (600)

Midland, Tex., FIESTA D. I., Exec: Video Independent Ths. Ct., Tower Petroleum Bldg., Dallas. (600)

Midland, Tex., TEXAN D. I., Hwy. 80, Rt. 1, Box 2. Exec: Jones and Jones. (300)

Mineola, Tex., CHIEF D. I. Exec: T. C. Schaffer. (250)

Mineral Wells, Tex., MOUNTAINER D. I. Exec: T. L. Ritchie, Atlanta. (336)

Mission, Tex., BUCKHORN D. I. Exec: H. C. Gunter. (300)

**Not included in analysis or statistics.*

Monohans, Tex., CORRAL D. I., P. O. Box 1486. Exec: Wayne Long. (277)

Montague, Tex., HILL TOP D. I., 1 Mile North. Exec: Marvin London and Jerry Stout. (200)

Morton, Tex., INDIAN D. I. Exec: Wallace Blankenship, Wallace Ths., 312½ S. Harwood St., Dallas. (300)

Mount Pleasant, Tex., PLEASANT D. I. Exec: Kenneth Sleigh. (350)

Muleshoe, Tex., COX D. I. Exec: D. E. and A. H. Cox. (300)

Munday, Tex., SUNSET D. I. Exec: P. V. and C. E. Williams, Roxy Th. (300)

Nacogdoches, Tex., PINES D. I., Box 223. Exec: C. A. Christensen. (360)

New Boston, Tex., STARLITE D. I. Exec: Boyd Atkinson. (254)

New Braunfels, Tex., TOWER D. I. Exec: L. C. Hill. (250)

Nocona, Tex., CHIEF D. I. Exec: C. R. Bailey, Jr., Cona Th. (250)

Odessa, Tex., BRONCHO D. I., 2700 Andrews Hwy. Exec: H. T. Hodge, H and H Ths. (300)

Odessa, Tex., CACTUS D. I., Hwy. 80. Exec: Millard Jones. (300)

Odessa, Tex., PLAINS D. I. Exec: Phil Isley Ct., 2009½ Jackson St., Dallas. (800)

O'Donnell, Tex., LYNN D. I. Exec: C. C. Caldwell, Rex Th. (200)

Olden, Tex., DIXIE D. I., P. O. Box 164. Exec: I. B. Walker. (250)

Olney, Tex., OL-WORTH D. I. Exec: George B. Assiter. (350)

Orange, Tex., MacARTHUR D. I. Exec: Julius Gordon, Jefferson Amuse. Co., 312½ S. Harwood St., Dallas. (600)

Palestine, Tex., DOGWOOD D. I. Exec: Robb and Rowley United Ct., 314½ S. Harwood St., Dallas. (400)

Palestine, Tex., MOONLITE D. I. Exec: William H. Pence. (300)

Paris, Tex., AIRPORT D. I. Exec: R. J. O'Donnell, Interstate Ct., Majestic Th. Bldg., Dallas. (470)

Paris, Tex., "271" D. I., Hwy. 271. Exec: Bell Bros. (300)

Pasadena, Tex., PASADENA D. I., Box 442. Exec: Claude Ezell and Assoc., 2031 Jackson St., Dallas. (678)

Pecos, Tex., SUNSET D. I. Exec: R. I. Payne, Theatre Entrs., Inc., Tower Petroleum Bldg., Dallas. (300)

Pharr, Tex., CACTUS D. I., Box 94. Exec: R. J. O'Donnell, Interstate Ct., Majestic Th. Bldg., Dallas. (450)

Plainview, Tex., PIONEER D. I., Hwy. 70. Exec: Bob Moran. (400)

Plainview, Tex., SUNSET D. I. Exec: Price Holland. (400)

Pleasanton, Tex., TRAIL D. I., Box 97. Exec: W. D. Glasscock. (300)

Port Arthur, Tex., DON D. I. Exec: O. O. Cummings. (617 and 100 Seats)

Port Arthur, Tex., SURF D. I., 5104 Bernhardt Rd., Box 886. Exec: Claude Ezell and Assoc., 2031 Jackson St., Dallas. (400)

Port Lavaca, Tex., PORT D. I. Exec: J. G. Long Ths., 2008A Jackson St., Dallas. (300)

Post, Tex., SUNSET D. I. (Formerly Rig). Exec: R. I. Payne, Theatre Entrs., Inc., Tower Petroleum Bldg., Dallas. (300)

Ralls, Tex., EL CENTRO D. I. Exec: Wallace B. Blankenship, Wallace Ths., 312½ S. Harwood St., Dallas. (300)

Raymondville, Tex., CORRAL D. I. Exec: R. N. Smith Ths., Texas Th. (450)

Refugio, Tex., RANCHO D. I. Exec: Video Independent Ths. Ct., Tower Petroleum Bldg., Dallas. (300)

Robstown, Tex., STARLITE D. I. Exec: Robb and Rowley United Ct., 314 S. Harwood St., Dallas. (350)

Rockdale, Tex., REEL D. I., Hwy. 79. Exec: Mrs. C. W. Matson, Dixie Th. (300)

Rosenburg, Tex., TWIN CITY D. I., Box 987. Exec: Julius Gordon, Jefferson Amuse. Co., 312½ S. Harwood St., Dallas. (450)

Rotan, Tex., SUNDOWN D. I. Exec: Robb and Bowley United Ct., 314 S. Harwood St., Dallas. (300)

San Angelo, Tex., ATOMIC D. I. Exec: R. S. Starling. (480 and 280 Seats)

San Angelo, Tex., BELVIEW D. I. Exec: R. W. Hendricks. (550)

San Angelo, Tex., ROCKET D. I. Exec: Robb and Rowley United Ct., 314 S. Harwood St., Dallas. (400)

San Angelo, Tex., STARDUST D. I., Hwy. 87. Exec: R. H. Hendricks. (300)

San Angelo, Tex., STARLITE D. I. Exec: R. S. Starling. (750)

San Angelo, Tex., TWILITE D. I., Hwy. 87, Sonora Rt. Exec: R. S. Starling. (300)

San Antonio, Tex., ALAMO D. I., 1428 Austin Hwy. Exec: Statewide Drive-In Ths., Majestic Bldg., San Antonio. (650 and 120 Seats)

San Antonio, Tex., EL CAPITAN D. I. (Formerly Bluebonnett), Hwy. 90 at 36th St., Exec: S. K. Berry and Assoc. (570 and 250 Seats)

San Antonio, Tex., FIESTA D. I. Exec: G. Sanikos. (780 and 270 Seats)

San Antonio, Tex., FREDERICKSBURG ROAD D. I., 3534 Fredericksburg Rd., Box 28. Exec: Claude Ezell and Assoc., 2031 Jackson St., Dallas. (552)

San Antonio, Tex., HI-PARK D. I., Rt. 1, Box 290, 1301 Goliad Rd. Exec: C. H. Weaver, Jr., Hi-Park Drive-In, Inc., (500 and 132 Seats)

San Antonio, Tex., KELLY D. I., 1325 Frio City Rd. Exec: Statewide Drive-In Ths., Majestic Bldg. (550)

San Antonio, Tex., MISSION D. I., 3100 Roosevelt. Exec: Statewide Drive-In Ths., Majestic Bldg. (760 and 120 Seats)

San Antonio, Tex., RIGSBY D. I. Exec: Statewide Drive-In Ths., Majestic Bldg. (850)

San Antonio, Tex., ROXY D. I. Exec: W. T. Yett. (500)

San Antonio, Tex., SAN PEDRO D. I., Hwy. 281. Exec: C. Albert. (600)

San Antonio, Tex., SOUTH LOOP "13" D. I. Exec: Statewide Drive-In Ths., Majestic Bldg. (1000)

San Antonio, Tex., TRAIL D. I., Military Dr. S. E., Box 28. Exec: Claude Ezell and Assoc., 2031 Jackson St., Dallas. (500)

San Antonio, Tex., VARSITY D. I., 2202 Culebra Ave. Exec: E. M. Muller, Mul-Den Entr. (500)

San Augustine, Tex., EDGEWOOD D. I. Exec: Mr. Buckalew. (250)

San Marcos, Tex., KING D. I., Hwy. 81. Exec: F. W. Zimmerman. (500)

San Saba, Tex., CORRAL D. I. Exec: R. I. Payne, Theatre Entrs., Inc., Tower Petroleum Bldg., Dallas. (250)

Seguin, Tex., DIXIE D. I., Exec: H. A. Daniels. (450)

Seminole, Tex., CHIEF D. I. Exec: Audry Cox, Tower Th. (300)

Seymour, Tex., BRAZOS D. I. Exec: P. V. Williams, Ritz Th. (300)

Sherman, Tex., CAMPUS D. I. Exec: Robb and Rowley United Ct., 314 S. Harwood St., Dallas. (400)

Sherman, Tex., TWIN CITY D. I., Hwy. 75. Exec: C. D. Leon, Leon Ths. Ct., 2011½ Jackson St., Dallas. (350)

Sinton, Tex., SINTON D. I., P. O. Box 817. Exec: J. C. Beshear. (300)

Slaton, Tex., CAPROCK D. I., Lubbock Hwy. Exec: R. I. Payne, Theatre Entrs., Inc., Tower Petroleum Bldg., Dallas. (300)

Smithville, Tex., RIVERSIDE D. I. Exec: Joseph D. Blinka. (200)

Snyder, Tex., CANYON D. I., New Spring Hwy., P. O. Box 417. Exec: Phil Isley Ths., 2009½ Jackson St., Dallas. (400)

Snyder, Tex., STARLITE D. I. Exec: D. F. Nichols and Assoc. (300)

Snyder, Tex., TRAIL D. I. Exec: D. F. Nichols and Assoc. (400)

Sonora, Tex., BRONCO D. I. Exec: G. H. Hall. (175)

Spur, Tex., HI HO D. I. Exec: R. I. Payne, Theatre Entrs., Inc., Tower Petroleum Bldg., Dallas. (250)

Stamford, Tex., H AND H D. I. Exec: H. T. Hodge, H and H Ths. (350)

Stanton, Tex., BUFFALO D. I. Exec: R. B. Whitaker. (250)

Stanton, Tex., FORD D. I. Exec: H. Ford Taylor. (250)

Stephenville, Tex., STARLITE D. I. Exec: J. J. Arthur. (300)

Sulphur Springs, Tex., HI VUE D. I. Exec: W. G. Phillips. (400)

Sweetwater, Tex., MIDWAY D. I., Hwy. 80. Exec: J. D. Wallace. (300)

Sweetwater, Tex., PARK D. I., West of Town. Exec: Lionel D. Maner. (250)

Sweetwater, Tex., ROCKETT D. I. Exec: Robb and Rowley United Ct., 314 S. Harwood St., Dallas. (400)

Tahoka, Tex., T-BAR D. I. Exec: Wallace B. Blankenship, Wallace Ths., 312½ S. Harwood St., Dallas. (350)

Taylor, Tex., TEXAS D. I. Exec: Robb and Rowley United Ct., 314 S. Harwood St., Dallas. (300)

Temple, Tex., SUNSET D. I., Hwy. 36. Exec: J. C. "Jake" Webb. (300)

Temple, Tex., TEM-BEL D. I., Hwy. 81, Belton Hwy. Exec: Skelton Bros. (300)

Terrell, Tex., TERRELL D. I. Exec: Robb and Rowley United Ct., 314 S. Harwood St., Dallas. (300)

Texas City, Tex., TRADEWIND D. I. Exec: J. G. Long Ths., 2008A Jackson St., Dallas. (700)

Tulia, Tex., TULIA D. I. Exec: J. Lee Griffith, Tulia Th. Co., Griffith Th. (350)

Turnertown, Tex., STAR D. I. Exec: R. M. Shaw, Shaw and Guthrie. (400 and 400 Seats)

Tyler, Tex., CREST D. I., 2201 W. Bow. Exec: R. J. O'Donnell, Interstate Ct., Majestic Th. Bldg., Dallas. (400)

Tyler, Tex., ROSE GARDEN D. I. Exec: Rodgers and Arthur. (475)

Tyler, Tex., STARLITE D. I., Kilgore Hwy. Exec: C. D. Leon, Leon Ths. Ct., 2011½ Jackson St., Dallas. (225)

Uvalde, Tex., GAY NINETIES D. I. Exec: R. I. Payne, Theatre Entrs., Inc., Tower Pertoleum Bldg., Dallas. (350)

Uvalde, Tex., STARDUST D. I. Exec: R. I. Payne, Theatre Entrs., Inc., Tower Petroleum Bldg., Dallas. (450)

Velasco, Tex., SURF D. I. (Freeport). Exec: J. B. Arthur. (600)

Vernon, Tex., CACTUS D. I. Exec: C. C. Hamm, Mecca Th. (370)

Vernon, Tex., EL RANCHO D. I. Exec: J. L. Groves. (400)

Victoria, Tex., AZTECA-TEJAS TWIN D. I. (Formerly 2 separate theatres). Exec: Rubin Frels, Frels Ths. (700)

Victoria, Tex., TWIN RANCH D. I. Exec: J. G. Long Ths., 2008A Jackson St., Dallas. (1000)

Waco, Tex., CIRCLE D. I., 2112 LaSalle, Box 1715. Exec: Claude Ezell and Assoc., 2031 Jackson St., Dallas. (603)

Waco, Tex., JOY D. I. Exec: Joy N. Houck, Joy Ths., % Strand Th., Dallas. (700)

Waco, Tex., OAKLAWN D. I. Exec: Ed Newman. (600 and 241 Seats)

Waco, Tex., SKY D. I. Exec: Lyn Harrington. (500)

Waco, Tex., WACO D. I., Hwy. 81, Temple Hwy. Exec: Lone Star Ths., 4215 Live Oak, Dallas. (250)

Waco, Tex., WESTVIEW D. I., Hwy. 6. Exec: Ed Newman. (500)

Waxahachie, Tex., ELLIS D. I. Exec: Robb and Rowley United Ct., 314 S. Harwood St., Dallas. (400)

Weatherford, Tex., JONES D. I., Hwy. 180. Exec: C. H. Jones, Plaza Th. (385)

West, Tex., WEST D. I. Exec: Mildred Gallia, 1524 N. Buckner St., Dallas. (300)

Wichita Falls, Tex., GRANT ST. D. I., Grant St. Exec: Bullington, Lee and McMahan. (400 and 231 Seats)

Wichita Falls, Tex., SCOTTIE D. I., Henrietta Rd. Exec: Bullington, Lee and McMahan. (400)

Wichita Falls, Tex., SEYMOUR ROAD D. I., Box 2527. Exec: Charles W. Weisenburg, W.F.W. Ths., Inc., 2013½ Young St., Dallas. (650)

Wichita Falls, Tex., SHEPHERD D. I., Hwy. 287. Exec: Bradley and Bradley. (220)

Wichita Falls, Tex., SKYWAY D. I., Hwy. 79. Exec: Lin Harrington. (350)

Wichita Falls, Tex., TWIN FALLS D. I., Hwy. 277, Sheppard Field Access Rd. Exec: Bullington, Lee and McMahan. (400)

Winters, Tex., FIESTA D. I. Exec: H. T. Hodge, H and H Ths. (300)

Woodville, Tex., WOODVILLE D. I. Exec: J. Wood Fain, Fain Th. (350)

Yoakum, Tex., SUNSET D. I. Exec: Mart Cole, Sr., Cole Ths., Rosenberg. (350)

Ysleta, Tex., BRONCO D. I. Exec: E. Abraham, El Paso. (550)

**Not included in analysis or statistics.*

DENVER TERRITORY

Colorado

Alamosa, Colo., SKI-HI D. I. Exec: Gibraltar Entr. Ct., Denver. (400)

Boulder, Colo., MOTORENA D. I., P. O. Box 671. Exec: Irving Gilman, United Intermountain Ths. (500)

Brighton, Colo., KAR-VU D. I. Exec: Dave Davis, Atlas Ct., Denver. (350)

Brush, Colo., BRUSH D. I. Exec: John C. Roberts. (350)

Canon City, Colo., SUNSET D. I. Exec: George McCormick. (275)

Colorado Springs, Colo., 8th STREET D. I., S. 8th St. Exec: Larry Starsmore, Westland Ct. (700)

Colorado Springs, Colo., NORTHSIDE D. I. Exec: Lee Th. Co., Denver. (400)

Colorado Springs, Colo., STARLITE D. I., P. O. Box 241. Exec: Lee Th. Co., Denver. (1000)

Cortez, Colo., ARROYO D. I. Exec: Owen Maxey, Mgr. (500)

Delta, Colo., SKYLITE D. I. Exec: Max Story. (400)

Denver, Colo, EAST D. I., 12600 E. Colfax, Box 188. Exec: Wolfberg Ct. (750)

Denver, Colo., LAKESHORE D. I. (Lakewood). Exec: A. P. Archer, Civic Ct. (975 and 200 Seats)

Denver, Colo., MONACO D. I., 40th Ave. and Monaco Blvd. Exec: Lee Th. Co. (750)

Denver, Colo., NORTH D. I., N. Federal Blvd. and 72nd Ave. Exec: Wolfberg Ct. (600)

Denver, Colo., SOUTH D. I. (Englewood). Exec: Wolfberg Ct. (850)

Denver, Colo., WEST D. I., 601 Kipling. Exec: Wolfberg Ct. (750)

Durango, Colo., BASIN D. I. Exec: T. R. Knox, Box 51. (340)

Fort Collins, Colo., SUNSET D. I. Exec: Joe LaConte. (560)

Fort Morgan, Colo., VALLEY D. I. Exec: John C. Roberts. (350)

Glenwood Springs, Colo., CANYON D. I. Exec: Gibraltar Entr. Ct., Denver. (400)

Grand Junction, Colo., CHIEF D. I. Exec: Larry Starsmroe, Westland Ct., Colorado Springs. (460)

Grand Junction, Colo., STARLITE D. I., 2028 North Ave. Exec: Lloyd Files. (300)

Greeley, Colo., GREELEY D. I., Box 414. Exec: R. W. Meyers. (596)

Greeley, Colo., MOTORENA D. I., 7300 N. Federal, P. O. Box 527. Exec: Lee Th. Co., Denver. (400)

Holly, Colo., PINKYS D. I. Exec: John Randle and Dale Dodnil. (—)

Hudson, Colo., CORRAL D. I. Exec: Mr. Philipson. (350)

La Junta, Colo., LA JUNTA D. I. Exec: Basie Smith. (550)

Lamar, Colo., KAR-VU D. I. Exec: Dave Davis, Atlas Ct., Denver. (410)

Longmont, Colo., STARVUE D. I. Exec: Merle Swank. (350)

Loveland, Colo., LUV-VUE D. I., 1 Mile S. on King's Rd. Exec: Irving Gilman, United Intermountain Ths. (300)

Montrose, Colo., STAR D. I., Star Rt., Cedaridge. Exec: Max Story. (350)

Pueblo, Colo., LAKE D. I., Lake and Maryland Ave. Exec: Lionel Semon. (500)

Pueblo, Colo., MESA D. I. Exec: Larry Starsmore, Westland Ct., Colorado Springs. (980)

Pueblo, Colo., PUEBLO D. I., Canon City Hwy. Exec: Lionel Semon. (725)

Rifle, Colo., CHIEF D. I. Exec: Mrs. Mary MacFarland. (304)

Salida, Colo., GROY D. I., 1048 F St. Exec: Groy Bros., Saguache. (350)

Sterling, Colo., STARLITE D. I., P. O. Box 1592. Exec: F. L. Childs. (350)

Trinidad, Colo., PEAK D. I. Exec: John Sawaya. (350)

Nebraska

(NOTE: See also Omaha Territory)

Alliance, Neb., STARLITE D. I. Exec: Park Dobson, Jr. (300)

McCook, Neb., McCOOK D. I. Exec: Hanke and Giddings. (300)

North Platte, Neb., PAWNEE D. I. Exec: Walter Smith. (350)

Scottsbluff, Neb., BIGGER'S D. I. Exec: Floyd Biggers. (500)

Sidney, Neb., PLAINS D. I. Exec: Gillham and Carter. (350)

Terrytown, Neb., TERRY'S CARENA D. I. Exec: Terry Carpenter. (600)

New Mexico

(NOTE: See also Dallas Territory)

Albuquerque, N. M., CACTUS D. I. Exec: Albuquerque Exhibs. (738)

Albuquerque, N. M., 66 D. I. Exec: Albuquerque Exhibs. (557 and 40 Seats)

Albuquerque, N. M., SUNSET D. I. Exec: Marlin Butler. (400)

Albuquerque, N. M., STAR D. I. Exec: Tom Ribble. (500)

Albuquerque, N. M., TERRACE D. I. Exec: Tom Griffing. (780 and 100 Seats)

Albuquerque, N. M., TESUQUE D. I. Exec: Cliff Butler. (320)

Artesia, N. M., CIRCLE B D. I. Exec: Ray Bartlett. (350)

Espanola, N. M., CHICO D. I. Exec: Mischel Fidel. (350)

Farmington, N. M., APACHE D. I. Exec: Russell Allen. (—)

Farmington, N. M., MESA D. I. Exec: Frank Budai. (400)

Las Cruces, N. M., ORGAN D. I. Exec: H. F. Bowington. (350)

Las Vegas, N. M., VEGAS D. I. Exec: Gus Daskalos. (300)

Raton, N. M., 85 D. I. Exec: Gibraltar Ent. Ct., Denver, Colo. (340)

Santa Fe, N. M., PUEBLO D. I. Exec: Gibraltar Ent. Ct., Denver, Colo. (500)

Santa Fe, N. M., YUCCA D. I. (Albuquerque). Exec: Ed Hartman. (500)

Silver City, N. M., COPPER D. I. Exec: Herbert and Ray Johnson. (400)

Socorro, N. M., SIERRA D. I. Exec: Gibraltar Ent. Ct., Denver, Colo. (200)

Truth and Consequences, N. M. (Hot Springs), PALM D. I., 507 Fir St. Exec: J. O. Conwell. (353)

Tucumcari, N. M., CANAL D. I. Exec: Milas Hurley. (520)

Tucumcari, N. M., COUNTY D. I. Exec: L. R. Yessler. (400)

Texas

(NOTE: See also Dallas and Oklahoma City Territories)

Dalhart, Tex., EL RANCHO D. I. Exec: J. C. Parker. (356)

South Dakota

(NOTE: See also Minneapolis and Omaha Territories)

Rapid City, S. D., STARLIGHT D. I. Exec: Black Hills Amuse. Co., Deadwood. (560)

Wyoming

(NOTE: See also Salt Lake City Territory)

Casper, Wyo., SKYLINE D. I. Exec: Robert Adams. (400)

Cheyenne, Wyo., MOTOR VU D.I., P. O. Box 256. Exec: Russ Dauterman. (500)

Cheyenne, Wyo., STARLITE D. I. Exec: Russ Dauterman. (350)

Cody, Wyo., PARK D. I. Exec: Earl J. Corder. (300)

Cody, Wyo., WEST D. I. Exec: Richard Haberman. (312)

Lander, Wyo., DIANE D. I. Exec: M. E. Goodrich. (400)

Laramie, Wyo., SKYLINE D. I. Exec: Robert Adams. (300)

Lovell, Wyo., MIDWAY D. I. Exec: Al Davis, Byron. (211)

Newcastle, Wyo., STARLITE D. I. Exec: Starlight Investment Co. (300)

Powell, Wyo., PAUL'S D. I. Exec: Paul McCalmon. (200)

Rawlins, Wyo., SKYLINE D. I. Exec: Robert Adams. (300)

Riverton, Wyo., KNIGHT'S D. I. Exec: T. E. Knight. (405)

Riverton, Wyo., WEST D. I., P. O. Box 1111. Exec: Dan Chopping. (300)

Rock Springs, Wyo., STARLITE D. I. Exec: Teno Roncalio. (200)

Sheridan, Wyo., SKYLINE D. I. Exec: R. H. Bennett. (438)

Spearfish, Wyo., HILLS D. I. Exec: J. T. O'Neill. (380)

Thermopolis, Wyo., LEO'S D. I. Exec: Fred Curtis. (300)

Torrington, Wyo., HILLTOP D. I., P. O. Box 112. Exec: Hazel Stewart. (350)

Torrington, Wyo., WEST D. I. Exec: W. H. McDonald. (340)

Worland, Wyo., LLOYD'S D. I. Exec: Lloyd Kerby. (380)

DES MOINES TERRITORY

Illinois

(NOTE: See also Chicago and Saint Louis Territories)

Milan, Ill., MEMRI D. I. Exec: Barney Brotman, Paradise Th., Moline. (600)

Moline, Ill., CORRAL D. I. (Formerly Sky-Hi). Exec: Elflow Corp—A. L. Avid, Mgr. (484)

Silvas, Ill., SEMRI D. I. Exec: Barney Brotman, Paradise Th., Moline. (500)

Iowa

(NOTE: See also Kansas City, Omaha and Saint Louis Territories)

Algona, Ia., STARLITE D. I. Exec: L. Wegener, Central States Ths., Paramount Bldg., Des Moines. (350)

Ames, Ia., RANCH D. I. Exec: L. Wegener, Central States Ths., Paramount Bldg., Des Moines. (518)

Atlantic, Ia., CORRAL D. I. Exec: Don Smith, Pioneer Ths., Pioneer Th. Bldg., Caroll. (323)

Burlington, Ia., BURLINGTON D. I., Agency Rd. Exec: L. Wegener, Central States Ths., Paramount Bldg., Des Moines. (420)

Carroll, Ia., CARROLL D. I. Exec: Don Smith, Pioneer Ths., Pioneer Th. Bldg. (306)

Cedar Falls, Ia., HILLCREST D. I. Exec: W. F. DeFreene, 6808 University, Des Moines. (500)

Cedar Rapids, Ia., CEDAR RAPIDS D. I. (Formerly Tri-States), Hwys. 30 and 149 SW. Exec: L. Wegener, Central States Ths., Paramount Bldg., Des Moines. (636)

Clinton, Ia., CLINTON D. I. Exec: L. Wegener, Central States Ths., Paramount Bldg., Des Moines. (396)

Davenport, Ia., BEL-AIR D. I., 2701 W. Locust St. Exec: Jim Fenoglio. (550)

Des Moines, Ia., DES MOINES D. I., S. E. 14th and Hart. Exec: Central States Ths., Paramount Bldg., Des Moines. (600)

Des Moines, Ia., TOWN D. I., Highway 6—East. Exec: Bill Curry, Iowa United Ths., 1123 High St. (450)

Des Moines, Ia., WEST VU D. I., Higham Rd. and 85th. Exec: Bill Curry, Iowa United Ths., 1123 High St. (600)

Dubuque, Ia., DUBUQUE D. I., John Deere Rd. Exec: L. Wegener, Central States Ths., Paramount Bldg., Des Moines. (350)

Estherville, Ia., CHIEF D. I. Exec: R. L. Johnson—C. W. Legg. (300)

Fort Dodge, Ia., HILL TOP D. I., Hwy. 169, Box 277. Exec: Willis Warner—Otis Heskett. (428)

Iowa City, Ia., IOWA CITY D. I. Exec: L. Wegener, Central States Th. Corp., Paramount Bldg., Des Moines. (392)

Maquoketa, Ia., 61 D. I. Exec: Allen and Franklin. (286)

Marshalltown, Ia., MARSHALLTOWN D. I., P. O. Box 184. Exec: H. N. Schrodt. (300)

Mason City, Ia., MASON CITY D. I. Exec: L. Wegener, Central States Th. Corp., Paramount Bldg., Des Moines. (500)

Muscatine, Ia., HILL TOP D. I. Exec: Ludy Bosten, Uptwon Tn. (400)

Newton, Ia., NEWTON D. I. Exec: Sam Rhodes. (256)

Oskaloosa, Ia., OSKALOOSA D. I. Exec: L. Wegener, Central States Th. Corp., Paramount Bldg., Des Moines. (400)

Ottumwa, Ia., OTTUMWA D. I., Municipal Airport. Exec: L. Wegener, Central States Th. Corp., Paramount Bldg., Des Moines. (500)

Panora, Ia., STAR VU D. I. Exec: Dorothy Kean, Little Th. (200)

Perry, Ia., CORRAL D. I. Exec: Don Smith, Pioneer Th. Corp., Pioneer Th. Bldg., Carroll. (300)

Spencer, Ia., CORRAL D. I. Exec: Don Smith, Pioneer Th. Corp., Pioneer Th. Bldg., Carroll. (300)

Waterloo, Ia., SKY VU D. I., Hwy. 20 E., Box 485. Exec: Philip Winslow. (450)

Waterloo, Ia., STARLITE D. I., Hwy. 218, Box 485. Exec: Philip Winslow. (500)

Webster City, Ia., WEBSTER CITY D. I. Exec: Don Smith, Pioneer Th. Corp., Pioneer Th. Bldg., Carroll. (250)

DETROIT TERRITORY

Michigan

(NOTE: See also Milwaukee Territory)

Adrian, Mich., LENAWEE D. I., 3000 N. Adrian Rd., R.F.D. #3. Exec: V. V. Ochs, and General Th. Serv., 3410 Grand River, Detroit. (300)

Adrian, Mich., SKY D. I. Exec: R. B. Tuttle, Mgr., and William Clark, 815 Donovan Bldg., Detroit. (480)

Albion, Mich., ALBION D. I. Exec: W. Campbell, Reading, and E. J. Pennell. (400)

Alpena, Mich., ALPENA D. I. Exec: Glenn Wallace, Northeastern Mich. Th. Co. (300)

Ann Arbor, Mich., YPSI ANN D. I., 4675 Washtenaw. Exec: Roger Robinson, 2310 Cass Ave., Detroit 1. (500)

Bad Axe, Mich., BAD AXE D. I. Exec: Ashmun Bros., Caro. (300)

Battle Creek, Mich., AUTO D. I., Route 12. Exec: Paul O. Brake, Midwest Entr., and General Th. Serv., 3410 Grand River, Detroit. (500)

Bay City, Mich., STARLITE D. I. Exec: Ashmun Bros., Caro. (900)

Bay City, Mich., TUSCOLA D. I., Rt. M-15. Exec: Bernstein Ths. (750)

Benton Harbor, Mich., STARLITE D. I., Rt. M-139. Exec: Gus Elsnor. (575)

Brighton, Mich., LAKES D. I. Exec: C. A. Anderson, Lakes Th. Corp., and William Clark, 815 Donovan Bldg., Detroit. (500)

Burnside, Mich., BURNSIDE D. I. Exec: William Clark, 815 Donovan Bldg., Detroit. (400)

Cadillac, Mich., CADILLAC D. I. Exec: L. E. Stephenson and Ceylon Caszatt, McBain, and Mutual Ths., 505 Fox Th. Bldg., Detroit. (380)

Caro, Mich., CARO D. I. Exec: Ashmun Bros. (500)

Caseville, Mich., BLUE SKY D. I. Exec: R. F. Schuckert, Caro. (300)

Cheboygan, Mich., DRIVE-IN. Exec: John Wagner. (650—Under Construction)

Clare, Mich., NORTHLAND D. I. Exec: Charles H. Bonham, and William Clark, 815 Donovan Bldg., Detroit. (500)

Coldwater, Mich., COLDWATER D. I. Exec: William Schulte, and Mutual Ths., 505 Fox Bldg., Detroit. (300)

***Constantine, Mich.,** AUTO D. I., Route 131. Exec: Hal Lego. (125—Closed)

Corunna, Mich., SKY-WAY D. I. Exec: William A. Rice, and Mutual Ths., 505 Fox Bldg., Detroit. (350)

Dearborn, Mich., DEARBORN D. I., 26500 Ford Rd. Exec: James Ross, and Mutual Ths., 505 Fox Bldg., Detroit. (1040)

Dearborn, Mich., FORD WYOMING D. I., 10400 Ford Rd., Box 59. Exec: John Wafhen, and Mutual Ths., 505 Fox Bldg., Detroit. (750)

Deckerville, Mich., HI-WAY D. I. Exec: C. H. Clements, and Mutual Ths., 505 Fox Bldg., Detroit. (400)

Detroit, Mich., BELAIR D. I. Exec: Goldberg Bros., Community Ths., 2905 Cadillac Tower. (1200)

Detroit, Mich., EASTSIDE D. I., 19440 Harper St., Exec: Phil Smith Ct., Boston, Mass. (675)

Detroit, Mich., TOWN D. I. (Redford Township), 9401 Telegraph Rd. Exec: Goldberg Bros., Community Ths., 2905 Cadillac Tower. (1100)

Detroit, Mich., WESTSIDE D. I., 8 mi. and Schaefer Rd. Exec: Phil Smith Ct., Boston, Mass. (700)

East Lansing, Mich., CREST D. I., P. O. Box 91. Exec: Ashmun Bros., Caro. (750)

East Tawas, Mich., TAWAS D. I. Exec: Ashmun Bros., Caro. (300)

Ecorse, Mich., FORT D. I., Eureka and Fort. Exec: Nicholas George, and Mutual Ths., 505 Fox Bldg., Detroit. (1000)

Ecorse, Mich., MICHIGAN D. I., Route 25. Exec: Nicholas George, and Mutual Ths., 505 Fox Bldg., Detroit. (650)

Farmington, Mich., GRAND RIVER D. I. (Detroit). Exec: Grand River Drive-In, Inc., Goldberg Bros., Community Ths., 2905 Cadillac Tower, Detroit. (1050)

Flint, Mich., CORUNNA WESTSIDE D. I., Rt. Mi-21. Exec: W. M. Rice, and Mutual Ths., 505 Fox Bldg., Detroit. (900)

Flint, Mich., DORT EASTSIDE D. I., 3750 Dort Hwy. Exec: W. M. Rice, and Mutual Ths., 505 Fox Bldg., Detroit. (1010)

Flint, Mich., U. S. 23 D. I., G5200 Fenton Rd. Exec: L. Stallard, L. Warrington, Wallace O. James, Mgr., and William Clark, 815 Donovan Bldg., Detroit. (1200)

Fraser, Mich., GRATIOT D. I. (Detroit), 31900 Gratiot. Exec: Alex Schreiber Ct., Detroit. (1050)

Grand Rapids, Mich., BELTLINE D. I., 1400 W. 28th St. Exec: Jack Locks, and General Th. Serv., 3410 Grand River, Detroit. (750)

Grand Rapids, Mich., DIVISION D. I., 5566 S. Division. Exec: Jack Locks, and General Th. Serv., 3410 Grand River, Detroit. (850)

Grand Rapids, Mich., STADIUM D. I. Exec: Clive Waxman. (300—Under Construction)

Greenville, Mich., GREENVILLE D. I. Exec: Russell Chipman. (350)

Hartford, Mich., SUNSET D. I., U. S. 12. Exec: J. Frank Jacobs, 120 Douglas St., Bangor. (288)

Hastings, Mich., HASTINGS D. I., P. O. Box 289. Exec: Donald G. Garey. (280)

Hillsdale, Mich., HILLSDALE D. I., Rt. M-99. Exec: Howard Sharpley, and James Beck, 921 Fox Bldg., Detroit. (170)

Houghton Lake, Mich., 55 Hi D. I. Exec: James Olson. (738)

***Jackson, Mich.,** HILL TOP D. I. Exec: Larry Dingee and John Buck. (80—16MM)

Jackson, Mich., JACKSON D. I., 4400 Ann Arbor Rd. Exec: Lawrence J. Aubry, and Mutual Ths., 505 Fox Bldg., Detroit. (520)

Kalamazoo, Mich., AUTO D. I., 4488 Portage Rd. Exec: A. W. Ochs, and General Th. Serv., 3410 Grand River, Detroit. (400)

Kramer Corner, Mich., PAUL BUNYON SKY-VUE D. I. (Hubbard Lake). Exec: Lou Kramer. (200)

Lansing, Mich., LANSING D. I., 5097 S. Cedar St. Exec: Lawrence J. Aubry, and Mutual Ths., 505 Fox Bldg., Detroit. (760)

Lapeer, Mich., SUNSET D. I. Exec: R. F. Schuckert, Caro. (350)

Manistee, Mich., CHIPPEWA D. I. Exec: Darwin S. Evens, and Clive Waxman. (276)

Marlette, Mich., H AND S D. I. Exec: William Clark, 815 Donovan Bldg., Detroit. (300)

Marysville, Mich., MARYSVILLE D. I., P. O. Box 84. Exec: Alex Slendak, and General Th. Serv., 3410 Grand River, Detroit. (600)

Meredith, Mich., MEREDITH D. I. Exec: Henry C. Gardner, and William Clark, 815 Donovan Bldg., Detroit. (250)

Midland, Mich., SUNSET D. I. Exec: Chrysler Assoc., 8843 E. Jefferson Ave., Detroit. (500)

***Mikado, Mich.,** MIKADO D. I. Exec: J. Ellis. (125—Closed)

Mio, Mich., DAI-ROY D. I. Exec: Roy Whitney. (300)

Monroe, Mich., DIXIE D. I., 6720 N. Monroe. Exec: Jack Phillips. (300)

Morenci, Mich., SKYLINE D. I. Exec: D. Lee McLain, Rex Th. (200)

Mount Morris, Mich., NORTH FLINT D. I., Mt. Morris Rd., Box 65. Exec: R. O. Fredley. (646)

Muskegon, Mich., AUTO D. I., 4291 Grand Haven Rd. Exec: A. W. Ochs, and General Th. Serv., 3410 Grand River, Detroit. (640)

Muskegon, Mich., N-K D. I. Exec: Nick Kuris, and General Th. Serv., 3410 Grand River, Detroit. (1024)

Niles, Mich., NILES D. I., Route 31. Exec: Manta and Rose, 600 S. Michigan Ave., Chicago, Ill. (1000)

Plainwell, Mich., 131 D. I., Hwy. 131. Exec: Harold Kortes, and Charles Sears. (268)

Pontiac, Mich., BLUE SKY D. I., 2150 Opdyke. Exec: Roger Robinson. (785)

Pontiac, Mich., PONTIAC D. I. Exec: Mutual Ths., 505 Fox Bldg., Detroit. (744)

Port Huron, Mich., PORT HURON D. I., 5737 Lake Rd. Exec: Blue Water Th. Co. (750)

Rosebush, Mich., SUNDOWN D. I. Exec: Olson and Ward, and Mutual Ths., 505 Fox Bldg., Detroit. (350)

Royal Oak, Mich., OAK D. I. Exec: Alden Smith, and Mutual Ths., 505 Fox Bldg., Detroit. (1100)

Saginaw, Mich., AUTO D. I., 5151 E. Genesee St. Exec: A. W. Ochs, and General Th. Serv., 3410 Grand River, Detroit. (400)

Saginaw, Mich., TWILITE D. I., 10 Mile Rd. Exec: Ashmun Bros., Caro. (500)

Saint Johns, Mich., FAMILY D. I. Exec: Clive Waxman. (413)

Saint Joseph, Mich., ST. JOE AUTO D. I. Exec: Clive Waxman. (450)

Saint Louis, Mich., SKYTOP D. I. Exec: William Clark, 815 Donovan Bldg., Detroit. (462)

Saugatuck, Mich., STARLITE D. I. (Holland). Exec: General Th. Serv., 3410 Grand River, Detroit. (450)

Traverse City, Mich., TRAVERSE D. I. Exec: Glenn Wallace and Bion Rockwell. (542)

Waterford, Mich., STARLITE D. I. Exec: Starlite Th. Corp., Drayton Plains, and William Clark, 815 Donovan Bldg., Detroit. (600)

Wayne, Mich., WAYNE D. I. Exec: W. D. Shafer, State Th., and Mutual Ths., 505 Fox Bldg., Detroit. (1000)

INDIANAPOLIS TERRITORY

Indiana

(NOTE: See also Chicago, Cincinnati and Saint Louis Territories)

Anderson, Ind., NORTH D. I., Hwy. 32. Exec: Alliance Th. Corp., 231 S. LaSalle St., Chicago, Ill. (480)

Anderson, Ind., SOUTH D. I. Exec: Alliance Th. Corp., 231 S. LaSalle St., Chicago, Ill. (550)

Angola, Ind., LAKELAND D. I. Exec: M. H. Scheidler and Clair Stuckey. (500)

Attica, Ind., WABASH D. I. Exec: Carl Noggle, and Edward Campbell Ct. (350)

Bass Lake, Ind., MELODY D. I. Exec: Melody Ths. (300)

Bedford, Ind., BEDFORD D. I. Exec: Y and W Mgt. Corp., Illinois Bldg., Indianapolis. (500)

Bedford, Ind., EAST 50th D. I. Exec: Y and W Mgt. Corp., Illinois Bldg., Indianapolis. (500)

Bloomfield, Ind., FAMILY D. I., R.R. #2. Exec: Edward Campbell Ct. (300)

Bloomington, Ind., CASCADE D. I., Martinsville Rd. Exec: A. Dietz, P. O. Box 287, and Edward Campbell Ct. (500)

Bluffton, Ind., NEW BLUFFTON D. I., North of City. Exec: Anthony Mallers. (350)

Centerton, Ind., CENTER BROOK D. I. Exec: Clyde E. Weddel, Jr., R.R. #2, Martinsville, and Morrison Ct. (400)

Charlestown, Ind., FAMILY D. I., P. O. Box 215. Exec: L. E. Grewell, 514 Forum Ave. Louisville, Ky., Fred J. Belcher, and Ornstein Ct., Marengo. (250)

Clarkesville, Ind., CLARKESVILLE D. I., 757 Clark Blvd. Exec: S. J. Switow, M. Switow and Sons Entr., 651 S. 4th St., Louisville, Ky. (600)

Clayton, Ind., MAPLECROFT D. I. (Mechanicsburg). Exec: C. F. Morrison, 1250 Waldemere, Indianapolis. (238)

Clearmont, Ind., DE LUXE D. I. Exec: Paul Boatman, Veedersburg. (325)

Clinton, Ind., CLINTON D. I. (Newport). Exec: Joe Million and Harry Douglas. (450)

Cloverdale, Ind., O. C. MIDWAY D. I. (Greencastle). Exec: W. S. Campbell and C. E. Ogles. (250)

Columbus, Ind., COLUMBUS D. I. Exec: Trueman T. Rembusch, Syndicate Ths. Ct., Franklin. (500)

Connersville, Ind., CONNERSVILLE D. I., 2 Mi. W. of City. Exec: R. Harrold, J. R. Pell, Rushville, and Affiliated Ths. Inc., Illinois Bldg., Indianapolis. (400)

Corydon, Ind., SKY AIRE D. I. Exec: Owen Yetter, and Ornstein Ct., Marengo. (350)

Crawfordsville, Ind., BEN HUR D. I. Exec: Bert Rayburn, and Co-Op Ths., Chamber of Commerce Bldg., Indianapolis. (700)

Crawfordsville, Ind., C. VILLE D. I. Exec: Auto Th. Corp., and Co-Op Ths., Chamber of Commerce Bldg., Indianapolis. (400)

Decatur, Ind., DECATUR D. I. Exec: Decatur Drive-In Th., Inc., and Affiliated Ths. Inc., Illinois Bldg., Indianapolis. (400)

Elletsville, Ind., SUNDOWN D. I. Exec: T. G. Cramer, R.R. #3, Martinsvile. (400)

Evansville, Ind., FAMILY D. I. Exec: M. Markwell and Ted Graulich, R.R. 10. (425)

Evansville, Ind., SMARTEST INDOOR-OUTDOOR D. I., Soonerville Hwy. Exec: Harry N. Coleman, R.R. #6. (600)

Evansville, Ind., SUNSET D. I., P. O. Box 2038, Station D. Exec: Joe J. Nickolick and C. A. Moore. (600)

Evansville, Ind., WEST SIDE D. I. Exec: Douglas Carr and Ornstein Ct., Marengo. (750)

Fort Wayne, Ind., EAST 30 D. I. Exec: Carl H. Schwyn, P. O. Box 220, Bowling Green, Ohio. (450)

Fort Wayne, Ind., FORT WAYNE D. I., 5800 Bluffton Rd. Exec: Carl H. Schwyn, P. O. Box 220, Bowling Green, Ohio. (600)

Fort Wayne, Ind., HILLCREST D. I. Exec: Charles Loudenslager, and United Booking Service, Illinois Bldg., Indianapolis. (500)

Fort Wayne, Ind., SUNSET AUTO D. I. Exec: Carl H. Schwyn, P. O. Box 250, Bowling Green, Ohio. (600)

Fountaintown, Ind., MOONLITE D. I., Hwy. 52. Exec: Irving Tamler, 3557 Watson Rd., Indianapolis. (350)

Frankfort, Ind., OUTDOOR D. I. Exec: Alliance Th. Corp., 231 S. LaSalle St., Chicago, Ill. (500)

Garrett, Ind., TRI-HI D. I. Exec: A. C. Kalafat, Kalafat Bros. (300)

Geneva, Ind., LIMBERLOST D. I. Exec: Clyde Nihiser and W. R. Miller. (200)

Georgetown, Ind., GEORGETOWN D. I., R.R. #3. Exec: Harry S. Miller, and Edward Campbell Ct. (350)

Greencastle, Ind., MEADOWBROOK D. I. Exec: Archie Allen. (374)

Greenfield, Ind., NEW D. I. Exec: Jacob M. Smiler. (Under Construction)

Greenwood, Ind., GREENWOOD D. I. Exec: M. D. Brazee, R.R. #3, P. O. Box 200A. (600)

Greenwood, Ind., MERIDIAN ST. D. I. Exec: John Browning, R.R. #2, and Morrison Ct. (300)

Huntington, Ind., HUNTINGTON D. I. Exec: Gail Lancaster, Huntington Amuse. Co., and Affiliated Ths., Inc., Illinois Bldg., Indianapolis. (500)

Indianapolis, Ind., SHADELAND D. I. Exec: Cantor Amuse. Inc., 922 Pennsylvania St. (800)

Indianapolis, Ind., TWIN D. I. Exec: Dr. Marvin Sandorf and Harry F. Layne, and Edward Campbell Ct. (1800)

Indianapolis, Ind., WEST LAKE D. I., Rt. 2, Box 60. Exec: Earl Bell. (1000)

Indianapolis, Ind., WESTSIDE D. I. Exec: Forrest Songer, Veedersburg. (600)

Jasper, Ind., FAMILY D. I. Exec: Raymond Schmitt. (400)

Jeffersonville, Ind., THEATAIR D. I. Exec: K. McAllister and Robert Harned, R.R. #2. (232)

Kendallville, Ind., KENDALLVILLE D. I. Exec: Hudson Ths. Co., Richmond. (500)

Knox, Ind., MELODY D. I., R.F.D. #3. Exec: R. Hand, G. Banta, T. Vitelle. (400)

Kokomo, Ind., KOKOMO D. I. (Peru), Hwy. 54. Exec: Alliance Th. Corp., 231 S. LaSalle St., Chicago, Ill. (500)

Lafayette, Ind., EAST D. I., Hwy. 26. Exec: Fourth Ave. Amuse. Co., Francis Bldg., Louisville, Ky. (450)

Lafayette, Ind., WEST SIDE D. I. Exec: Fourth Ave. Amuse. Co., Francis Bldg., Louisville, Ky. (450)

Lawrence, Ind., LAWRENCE D. I., Pendleton Pike, P. O. Box 202. Exec: Phil Smith Ct., Boston, Mass. (500)

Linton, Ind., LINTON D. I. Exec: Charles and Harold Cassida, and Ornstein Ct., Marengo. (300)

Logansport, Ind., SKYLINE AUTO D. I., R.R. 17. Exec: Alliance Th. Corp., 231 S. LaSalle St., Chicago, Ill. (500)

Madison, Ind., SKYLINE D. I., R.R. #5. Exec: Ray Turner, Elmer Sohowe. (400)

Marion, Ind., HIGHWAY D. I., 26th and Bypass. Exec: Ralph Marcuccilli and Guy Bove, and Alliance Th. Corp., 231 S. LaSalle St., Chicago, Ill. (500)

Marion, Ind., MARIONAIR D. I., 620 W. 3rd St. Exec: Alliance Th. Corp., 231 S. LaSalle St., Chicago, Ill. (500)

Martinsville, Ind., AIRPORT D. I., 990 S. Lincoln St. Exec: Fred C. Myers,, and Edward Campbell Ct. (280)

Martinsville, Ind., MARTINSVILLE D. I. Exec: Dyer and Crawford. (300)

Maywood, Ind., MAYWOOD OPEN AIR D. I. Exec: Melvin Cox, P. O. Box 483, R.R. 20. (200)

Mechanicsburg, Ind., FRANKFORT - LEBANON D. I. Exec: Harry Ziegler, and Morrison Ct. (150)

Monticello, Ind., MONTICELLO D. I., P. O. Box 222, Rt. 1. Exec: A. L. Taylor and J. C. Rickey, Box 222. (400)

Mooresville, Ind., WHEELIN-IN D. I., Hwy. 67. Exec: Orval Templeton. (350)

Muncie, Ind., MUNCIE D. I. Exec: Y and W Mgt. Corp., Illinois Bldg., Indianapolis. (600)

Muncie, Ind., SKY HI D. I. Exec: Y and W Mgt. Corp., Illinois Bldg., Indianapolis. (508)

New Castle, Ind., SKY DROME D. I., Spiceland Rd. Exec: Marc Wolf and Mendelssohn Entr., 2741 Central St., Indianapolis. (500)

Noblesville, Ind., NOBLESVILLE D. I. Exec: F. J. Mitchell, Doral Mitchell, and United Booking Service, Illinois Bldg., Indianapolis. (400)

Oakland City, Ind., OAKLAND D. I. Exec: Siegel Thurman. (350)

Paoli, Ind., PAOLI D. I., Rt. 2. Exec: James and Gladys Dunn, and Ornstein Ct., Marengo. (300)

Portland, Ind., BEACON D. I. Exec: W. Richard Norton, Red Key. (600)

Portland, Ind., SKY-VUE D. I. (Fort Wayne). Exec: Mallers Bros., 1014 Calhoun St., Fort Wayne. (300)

Princeton, Ind., PRINCETON D. I., Hwy. 41 South. Exec: Harry Coleman. (400)

Richmond, Ind., NATIONAL HI-WAY D. I. Exec: Hudson Ths. Co. (600)

Rockville, Ind., FAMILY D. I. Exec: Forrest Songer. (300)

Salem, Ind., SHAMROCK D. I. Exec: H. R. Blankenbarker and W. R. Callam, and Ornstein Ct., Marengo. (450)

Scottsburg, Ind., MOON-GLO D. I. Exec: Atkins and Hoffman, and Morrison Ct. (400)

Seeleyville, Ind., CORRAL D. I., Hwy. 40. Exec: F. O. Hilligoss, Plainfield. (600)

Seymour, Ind., STAR DUST D. I. Exec: C. W. Massy, R.R. #2. (400)

Shelburn, Ind., SHELBURN D. I. Exec: Carl Himebrook. (—)

Shelbyville, Ind., SHELBY D. I., P. O. Box 309. Exec: Robert Wilcox, and United Booking Service, Illinois Bldg., Indianapolis. (400)

Shelbyville, Ind., SKYLINE D. I. Exec: Harland Walts and Lester McRoberts. (500)

Sullivan, Ind., SULLIVAN D. I. Exec: Y and W. Mgt. Corp., Illinois Bldg., Indianapolis. (350)

Tell City, Ind., STARLITE D. I. (Cannelton). Exec: W. A. Spear, P. O. Box 141, and Edward Campbell Ct. (420)

Terre Haute, Ind., EAST D. I. R.R. 5. Exec: Donald Dunn, and United Booking Service, Illinois Bldg., Indianapolis. (200)

Terre Haute, Ind., TERRE HAUTE D. I., N. Lafayette Ave., R.R. 7, Box 107-A. Exec: M. W. and M. Entr. (600)

Veedersburg, Ind., "41" D. I. Exec: Joe Millions. (250)

Versailles, Ind., BEL AIR D. I. (Osgood). Exec: Paul Kelly. (250)

Vincennes, Ind., ALLISON D. I., St. Rd. 50 W. Exec: Alliance Th. Corp., 231 S. LaSalle St., Chicago, Ill. (480)

Vincennes, Ind., EAST D. I. Exec: Alliance Th. Corp., 231 S. LaSalle St., Chicago, Ill. (600)

Vincennes, Ind., KNOX D. I. Exec: Morrison Ct. (400)

Wabash, Ind., 13-24 D. I., Hwy. 13. Exec: Trueman T. Rembusch, Syndicate Ths. Ct., Franklin. (500)

Warsaw, Ind., WARSAW D. I. Exec: Mallers Bros., 1014 Calhoun St., Fort Wayne. (400)

Washington, Ind., EAST 50 D. I. Exec: S. J. Switow, M. Switow and Sons Ents., 651 S. 4th St., Louisville, Ky. (350)

Winchester, Ind., AIR LINE D. I. Exec: Mike Make. (400)

Kentucky

(NOTE: See also Cincinnati, Memphis and Saint Louis Territories)

Bardstown, Ky., GYPSY D. I. Exec: E. St. Clair. (250)

Bowling Green, Ky., LOST RIVER D. I. Exec: Edward Campbell Ct. (600)

Bowling Green, Ky., RIVERSIDE D. I., P. O. Box 894. Exec: Warren Entr. (400)

Bowling Green, Ky., SUNSET D. I. Exec: Warren Entr. (400)

Campbellsville, Ky., CAMPBELLSVILLE D. I. Exec: Whitlock and Kemp. (300)

Columbia, Ky., ADAIR D. I. Exec: F. X. Merkely. (300)

Elizabethtown, Ky., STARLIGHT D. I. Exec: Robert Enoch. (300)

Franklin, Ky. FRANKLIN D. I. Exec: G. C. Jones. (—)

Glasgow, Ky., STAR D. I., P. O. Box 445. Exec: Bruce Aspley, and Affiliated Ths., Inc., Illinois Bldg., Indianapolis, Ind. (563)

Hartford, Ky., HILL CREST D. I. Exec: Orville Ward. (75)

Henderson, Ky., AUDUBON D. I. Exec: Malco Ths., Inc., 89 Beale Ave., Memphis, Tenn. (500)

Henderson, Ky., HI-Y D. I. Exec: Benson and LaPlante. (300)

Hopkinsville, Ky., B AND W D. I., Hwy. 49. Exec: George Edwards and Shelby McCollum. (500)

Horse Cave, Ky., TWIN CITY D. I. Exec: Ornstein Ct., Marengo, Ind. (400)

Lebanon, Ky., LEBANON D. I., Hwy. 49. Exec: C. C. Sims, and Ornstein Ct., Marengo, Ind. (300)

Louisville, Ky., DIXIE D. I. (Shivley), Hwy. 60. Exec: Floyd Morrow. (500)

Louisville, Ky., EAST D. I. (St. Matthews), Hwy. 31. Exec: Floyd Morrow. (500)

Louisville, Ky., KENWOOD D. I., Exec: W. Wood, 702 Kentucky Home Life Bldg. (800)

Louisville, Ky., PARKWAY D. I., Box 480, Rt. 5. Exec: John Nolan. (680)

Louisville, Ky., PRESTON D. I. Exec: S. J. Switow, M. Switow and Sons Ents., 651 S. 4th St. (400)

Louisville, Ky., SKYWAY D. I. Exec: Louis Arru. (650)

Louisville, Ky., TWIN D. I., 4015 Crittenden Dr. Exec: Louis Arru. (1900)

Madisonville, Ky., SUNSET D. I. Exec: Crescent Amuse. (500)

Morganfield, Ky., SUNSET D. I. Exec: J. S. Corbett, and Ornstein Ct., Marengo, Ind. (350)

Owensboro, Ky., FAMILY D. I. Exec: E. M. Blincoe. (100)

Owensboro, Ky., PARKWAY D. I. Exec: J. W. Blincoe. (100)

Owensboro, Ky., STARLIGHT D. I. Exec: Baker Booking Service, Chamber of Commerce Bldg., Indianapolis, Ind. (400)

Pendleton, Ky., LAKE VIEW D. I. Exec: Edward Campbell Ct. (200)

Princeton, Ky., SKYWAY D. I. Exec: Vernon Waible, 2625 N. Kentucky Ave., Evansville, Ind. (300)

Springfield, Ky., BEL VISTA D. I. Exec: Ball and Wheatley, and Edward Campbell Ct. (300)

KANSAS CITY TERRITORY

Arkansas

(NOTE: See also Memphis and New Orleans Territories)

Rogers, Ark., TWIN CITY D. I. Exec: Harry Nichols, Ozark Ths., Inc. (300)

Springdale, Ark., 71 D. I. Exec: Commonwealth Ths. Ct., Kansas City, Mo. (390)

Sulphur Springs, Ark., BIG SOMBRERO AIR DOME D. I. Exec: Mrs. J. B. Coverton. (200 and Seats)

Kansas

Abilene, Kan., TRAILS END D. I. Exec: Homer Strowig. (300)

Anthony, Kan., STAR VUE D. I. Exec: Mrs. Hazel Droz. (275)

Arkansas City, Kan., 166 D. I. Exec: Fred Munson. (400)

Atchison, Kan., FRONTIER D. I. Exec: Charles Potter. (350)

Augusta, Kan., AUGUSTA D. I. Exec: Mrs. D. A. Bisagno. (300)

Chanute, Kan., NEOCHO D. I. Exec: Ray Walsh. (500)

Clay Center, Kan., SKY LINE D. I. Exec: Kenneth H. Ehret. (322)

Coffeyville, Kan., TAL'S D. I., Cline Rd. Exec: Tal Richardson, Box 136. (300)

Colby, Kan., COLBY D. I. Exec: Don Phillips. (350)

Concordia, Kan., CONCORDIA D. I. Exec: Alex Schniderman, 221 W. 18th St., Kansas City, Mo. (320)

Dodge City, Kan., BOOT HILL D. I., U. S. 50 S. Exec: Mrs. Glen A. Cooper. (325)

Dodge City, Kan., SOUTH D. I. Exec: Mrs. Glen A. Cooper. (500)

Eldorado, Kan., STAR VU D. I. Exec: Ben Adams. (300)

Emporia, Kan., 50 SOUTH D. I. Exec: Wm. Flynn, Flynn Entr., Box 47, Great Bend. (565)

Fort Scott, Kans., MO-KAN D. I. Exec: Chet Borg. (300)

Garden City, Kan., GARDEN D. I. Exec: Commonwealth Ths. Ct., Kansas City, Mo. (500)

Goodland, Kan., GOODLAND D. I., Hwy. 24 and 27. Exec: Commonwealth Ths. Ct., Kansas City, Mo. (196)

Great Bend, Kan., GREAT BEND D. I. Exec: Wm. Flynn, Flynn Entr., Box 47. (400)

Hays, Kan., HAYS D. I., P. O. Box 178. Exec: G. A. Cooper. (350)

Hoisington, Kan., CHEYENNE D. I. Exec: Jay Wooteh. (468)

Hutchison, Kan., AYR-VU D. I. Exec: Jay Wooten. (400)

Hutchison, Kan., IRIS D. I., R.F.D. #4. Exec: Robert Sproule. (448)

Independence, Kan., SUNSET D. I. Exec: Mid Central Ct. (306)

Iola, Kan., 54 D. I., P. O. Box 263. Exec: Jack E. Hasting. (300)

Junction City, Kan., MIDWAY D. I. Exec: Warren L. Weber. (500)

Kansas City, Kan., BOULEVARD D. I., 1899 Merriam Blvd. Exec: Charles Potter, Rosedale Drive-In Th. Corp. (750)

Kansas City, Kan., KANSAS D. I., Stoney Point Rd. and Hwy. 40. Exec: Rube Finkelstein, 1701 N. 7th St., Kansas City, Mo. (1000)

Kingman, Kan., SKY VUE D. I. Exec: F. W. Meade. (300)

Larned, Kan., LARNED D. I. Exec: Don Burnett, State Th. (300)

Lawrence, Kan., LAWRENCE D. I., P. O. Box 199. Exec: Commonwealth Ths. Ct., Kansas City, Mo. (365)

Leavenworth, Kan., FORT D. I., R.F.D. #4. Exec: Beverly Miller. (300)

Leavenworth, Kan., SKYLARK D. I. Exec: Durwood Ths., Kansas City, Mo. (400)

Liberal, Kan., GREAT WESTERN D. I. Exec: Ben Adams. (350)

Lyons, Kan., LYONS D. I., Box 341. Exec: Jay Wooten. (440)

Manhattan, Kan., SKY VU D. I. Exec: Mid Central Ct. (500)

Marysville, Kan., HILL TOP D. I. Exec: Eddie Henderson. (350)

McPherson, Kan., STARVIEW D. I., Box 592. Exec: Sol Frank. (393)

Newton, Kan., WEST-VUE D. I. Exec: Ray Roberson. (300)

Ottawa, Kan., HILLCREST D. I., 1214 S. Hickory. Exec: Glen Underwood. (300)

Parsons, Kan., PARSONS D. I. Exec: L. E. Stein, Stein Ths., Inc. (500)

Pittsburg, Kan., 69 D. I. Exec: Glen W. Dickinson, Dickinson Ct., Mission. (500)

Pratt, Kan., TRAIL D. I. Exec: Sol Frank. (400)

Russell, Kan., SKY VU D. I., Box 575. Exec: W. A. Michaelis. (350)

Salina, Kan., 81 D. I., R.F.D. #4 Exec: Glen W. Dickinson, Dickinson Ct., Mission. (600)

Scott City, Kan., SCOTT CITY D. I. Exec: Fred Munson. (225)

**Not included in analysis or statistics.*

Shawnee, Kan., SHAWNEE D. I. Exec: Glen W. Dickinson, Dickinson Ct., Mission. (1000)

Topeka, Kan., COMMUNITY D. I. Exec: John Basham, Jr., Community Ths., Inc. (700 and 50 Walk-In Seats)

Tokepa, Kan., TOKEPA D. I. Exec: John Basham, Jr., Community Ths. Inc. (Under Construction)

Tokepa, Kan., STARLITE D. I. Exec: John Basham, Jr., Community Ths., Inc. (400)

Ulysses, Kan., ULYSSES D. I. Exec: C. V. Crocker. (295)

Wellington, Kan., CHISHOLM D. I. Exec: Sol Frank. (400)

Wichita, Kan., AIRPORT D. I., 3100 S. Oliver. Exec: Merle Barnes. (600)

Wichita, Kan., 81 D. I., 6250 N. Broadway. Exec: O. F. Sullivan. (500)

Wichita, Kan., 54 D. I., 6251 E. Kellogg. Exec: O. F. Sullivan. (650)

Wichita, Kan., MEADOWLARK D. I. Exec: Mrs. T. H. Slothower. (868 and 300 Seats)

Wichita, Kan., PAWNEE D. I., 2400 S. Broadway. Exec: Al McClure. (450)

Wichita, Kan., 42 SKY VUE D. I., 4308 Southwest Blvd., Box 1542. Exec: O. F. Sullivan. (500)

Winfield, Kan., WINFIELD D. I. Exec: Fred Munson. (325)

Missouri

(NOTE: See also Memphis and Saint Louis Territories)

Aurora, Mo., SUNSET D. I., P. O. Box 302. Exec: Ralph Hough, Jr. (200)

Branson, Mo., SHEPHERD OF HILLS D. I. Exec: Mrs. Cuba Plympton. (100)

Brookfield, Mo., DRIVE-IN. Exec: Elmer Bills, Bert Simmey and Frank Weary. (300)

Camdenton, Mo., CAMDENTON D. I., Box 103. Exec: E. E. Hopkins. (237)

Carthage, Mo., 66 D. I. Exec: Bill Bradfield. (400 and 18 Seats)

Carthage, Mo., SUNSET D. I. Exec: Clyde Larsen. (300)

Chillicothe, Mo., 65 D. I. Exec: Jones and Saccaro. (274)

Eldon, Mo., ELDON D. I. Exec: Tom Edwards and Frank Plumlee. (300)

Excelsior Springs, Mo., SPA MOTOR MOVIE, P. O. Box 812. Exec: Richard E. Wiles, Jr. and Brooks Noah. (300)

Harrisonville, Mo., CASS COUNTY D. I. Exec: Commonweath Th. Ct., Kansas City. (300)

Henrietta, Mo., HIGHWAY 13, D. I. Exec: Frank Weary, Jr. (300)

Jefferson City, Mo., HI WAY D. I. Exec: Beverly Miller. (375)

Jefferson City., Mo., SKYLARK D. I. Exec: Durwood Ct., Kansas City. (500)

Joplin, Mo., TRI-STATES D. I., P. O. Box 215. Exec: Commonwealth Th. Ct., Kansas City. (500)

Kansas City, Mo., CREST (Hickman Mills). Exec: Commonwealth Th. Ct. (1000)

Kansas City, Mo., HIWAY 40 D. I. (Independence). Exec: Phil Smith Ct., Boston, Mass. (800)

Kansas City, Mo., RIVERSIDE D. I. (Parkville). Exec: Commonwealth Th. Ct. (800)

Kirksville, Mo., SILVER STAR D. I., 207 E. Pierce. Exec: Day Mangus. (496)

Lamar, Mo., BARCO STARVUE D. I. Exec: Harley Fryer. (200)

Lexington, Mo., STARLITE D. I. Exec: Paul Neal, 405 S. 24th St. (100 and Seats)

Marshall, Mo., PARKSIDE D. I. Exec: J. T. Ghosen. (310)

Maryville, Mo., STARLITE DUDE RANCH D. I. Exec: C. E. Cook. (350)

Moberly, Mo., HI WAY 63 D. I. Exec: Elmer Bills. (300)

Mound City, Mo., HOLT D. I. Exec: Sprauge and Van Winkle. (200)

Neosho, Mo., EDGEWOOD D. I. Exec: Hugh Gardner. (450)

Nevada, Mo., TRAIL D. I. Exec: Jay Wooten. (275)

Osage Beach, Mo., GRAND GLAIZE D. I. Exec: H. L. Frazee. (250)

St. Joseph, Mo., BELT D. I., Belt Hwy. Exec: C. M. Martin, Jr. (600)

St. Joseph, Mo., SKYLARK D. I., Belt Hwy. and Farson. Exec: Durwood Ct. (518)

Sedalia, Mo., 50 D. I., R.R. #3. Exec: Commonwealth Th. Ct., Kansas City. (377)

Sparta, Mo., ALVIN D. I. (Bruner). Exec: R. L. Honeyman, Seymour. (150)

Springfield, Mo., SPRINGFIELD D. I., 1943 E. Sunshine Ave. Exec: Commonwealth Th. Ct., Kansas City. (600)

Springfield, Mo., SUNSET D. I., P. O. Box 1305, S. S. Sta. Exec: Commonwealth Th. Ct., Kansas City. (520)

LOS ANGELES TERRITORY

Arizona

Bisbee, Ariz., FORT APACHE D. I. Exec: Tri-Delta Amuse. Co., P. O. Box 5447, Tucson. (400)

Casa Grande, Ariz., DESERT D. I. Exec: L. F. Long and Jones Ents., Los Angeles 36, Cal. (280)

Chandler, Ariz., MUSTANG D. I. Exec: Joe Woods. (350)

Coolidge, Ariz., PRINCE D. I. Exec: L. F. Long and Jones Ents., Los Angeles 36, Cal. (280)

Douglas, Ariz., FORT COCHISE D. I. Exec: Tri-Delta Amuse. Co., P. O. Box 5447, Tucson. (500)

Eloy, Ariz., "Y" D. I. Exec: L. F. Long and Jones Ents., Los Angeles 36, Cal. (280)

Globe, Ariz., APACHE D. I. Exec: O. K. Leonard. (300)

Mesa, Ariz., PIONEER D. I. Exec: H. L. Nace Ct., 2730 N. Central Ave., Phoenix. (692)

Nogales, Ariz., EL RANCHO D. I. Exec: Tri-Delta Amuse. Co., P. O. Box 5447, Tucson. (400)

Phoenix, Ariz., ACRES D. I. Exec: H. L. Nace Ct., 2730 N. Central Ave. (650)

Phoenix, Ariz., CINEMA PARK D. I., 800 E. Missouri Ave. Exec: Fred Crocket, and Jack Van Leer. (800)

Phoenix, Ariz., INDIAN D. I., Indian School Rd. and 27th Ave. Exec: Arizona-Paramount Corp., Orpheum Th. Bldg. (500)

Phoenix, Ariz., PHOENIX D. I., 3600 E. Van Buren. Exec: Harry L. Nace Ct., 2730 N. Central Ave. (500)

Phoenix, Ariz., SILVER DOLLAR D. I. Exec: B. J. Leavitt. (550)

Prescott, Ariz., SENATOR D. I., 804 Country Club Dr. Exec: Security Ths., 1977 S. Vermont, Los Angeles, Cal. (350)

Safford, Ariz., SAFFORD D. I. Exec: Jones Ents., Los Angeles 36, Cal. (200)

Superior, Ariz., SUPERIOR D. I. Exec: L. F. Long and Jones Ents., Los Angeles 36, Cal. (280)

Tucson, Ariz., BILTMORE D. I., 600 W. Kelso St. Exec: Midway Entr. Inc., 4025 Lankershim Blvd., N. Hollywood, Cal. (525)

Tucson, Ariz., CACTUS D. I., Rt. 8, Box 839. Exec: Security Ths., 197 S. Vermont, Los Angeles, Cal. (600)

Tucson, Ariz., MIDWAY D. I., 4500 E. Speedway. Exec: Midway Entr. Inc., 4025 Lankershim Blvd., N. Hollywood, Cal. (692)

Tucson, Ariz., RODEO D. I., 201 E. Pennsylvania. Exec: Dallas Day. (600)

Winslow, Ariz., TONTO D. I. Exec: H. L. Nace Ct., 2730 Central Ave., Phoenix. (300)

Yuma, Ariz., MESA D. I., 891 4th Ave. Exec: B. J. Leavitt. (340)

California

(NOTE: See also San Francisco Territory)

Arlington, Cal., MAGNOLIA D. I., P. O. Box 2. Exec: Santa Fe Th. Corp. (400)

Bakersfield, Cal., "99" D. I., 4444 Pierce Rd. Exec: Gannon and Gannon. (636)

Bakersfield, Cal., SOUTH CHESTER D. I., S. Chester Ave. at Hwy. 99. Exec: Gannon and Gannon. (600)

Bakersfield, Cal., TERRACE D. I., 300 Terrace. Exec: Scott Ths., Inc. (640)

Beaumont, Cal., CHERRY PASS D. I. (Banning). Exec: Beau-Bann Entr. (400)

Bostonia, Cal., AERO D. I. Exec: Theatre Service Corp. (570)

Burbank, Cal., PICKWICK D. I., 1100 Alameda W. Exec: Cal-Pac Drive-In Ths., 12109 Olympic Blvd., Los Angeles 25. (800)

Burbank, Cal., SAN VAL D. I., 2720 Winona St. Exec: Cal-Pac Drive-In Ths., 12109 Olympic Blvd., Los Angeles 25. (813)

Chula Vista, Cal., HARBOR D. I., National Ave., Hwy. 101. Exec: Harbor Drive-In Corp. (685)

Clearwater, Cal., ROADIUM D. I., 14711 S. Paramount Blvd. Exec: Modern Amuse. Co. (850)

Compton, Cal., COMPTON D. I., 2111 E. Rosecrans Blvd. Exec: Cal-Pac Drive-In Ths., 12109 Olympic Blvd., Los Angeles 25. (900)

Culver City, Cal. (Los Angeles), STUDIO D. I. Exec: Cal-Pac Drive-In Ths., 12109 Olympic Blvd., Los Angeles 25. (700)

Cypress, Cal., CINA-CAR D. I., 6612 Lincoln Blvd. Exec: J. W. Montgomery. (600)

El Monte, Cal., EL MONTE D. I., Lower Azusa Rd. and Ellis Lane, Box 449. Exec: Cal-Pac Drive-In Ths., 12109 Olympic Blvd., Los Angeles 25. (874)

El Monte, Cal., STARLITE D. I., 2540 N. Rosemead Blvd. Exec: Cal-Pac Drive-In Ths., 12109 Olympic Blvd., Los Angeles 25. (850)

Escondido, Cal., ESCONDIDO D. I. Exec: Exhibitor's Service, 1977 S. Vermont, Los Angeles. (300)

Gardena, Cal., ROADIUM D. I., 2500 Redondo Beach Blvd. Exec: Pioneer Ths., Inc., and James Finkler, 1914 S. Vermont Ave., Los Angeles 7. (480)

Gardena, Cal., VERMONT D. I., 17737 S. Vermont, Box 466. Exec: Cal-Pac Drive-In Ths., 12109 Olympic Blvd., Los Angeles 25. (875)

Goleta, Cal., AIRPORT D. I. Exec: Sherrill Corwin, Airport Drive-In Corp. (750)

Hemet, Cal., HEMACINTO D. I. Exec: Gerald Davis. (390)

Highland, Cal., BASELINE D. I., 1785 Baseline. Exec: Cal-Pac Drive-In Ths., 12109 Olympic Blvd., Los Angeles 25. (700)

Huntington Park, Cal. (Los Angeles), GAGE D. I. (Bell Gardens), 6805 E. Gage Ave. Exec: Cal-Pac Drive-In Ths., 12109 Olympic Blvd., Los Angeles 25. (999)

Imperial, Cal., MOTOR VU D. I., Box 117. Exec: Midway Entr., Inc., 4025 Lankershim Blvd., N. Hollywood. (500)

Indio, Cal., COACHELLO D. I. Exec: Coachella Valley D. I. Th. Corp., and Jack Zamsky. (400)

Inglewood, Cal., CENTINELA D. I. (Los Angeles). Exec: Aladdin Ths. (850)

Inglewood, Cal., CENTURY D. I. (Los Angeles), 3560 W. Century Blvd. Exec: Cal-Pac Drive-In Ths., 12109 Olympic Blvd., Los Angeles 25. (980)

Lakewood, Cal., LAKEWOOD D. I. (Long Beach), 2100 E. Carson St. Exec: Cal-Pac Drive-In Ths., 12109 Olympic Blvd., Los Angeles 25. (950)

Lamont, Cal., SOUTH LAMONT D. I. Exec: Orlando Karr, and James Finkler, 1914 S. Vermont Ave., Los Angeles 7. (480)

Lemon Grove, Cal., CINEMA-DINE D. I., Box 85, Cor. Federal Blvd. and Central Ave. Exec: Sam Russo. (612)

Lenwood, Cal., BAR-LEN D. I. Exec: Western Amuse. Co., Los Angeles 36. (425)

Loma Linda, Cal., TRI-CITY D. I., R. 1, Box 480, Hwy. 99. Exec: Cal-Pac Drive-In Ths., 12109 Olympic Blvd., Los Angeles 25. (724)

Long Beach, Cal., CIRCLE D. I., 1633 Ximeno Ave. Exec: Sero Amuse. Co., 1638 W. Washington Blvd., Los Angeles. (932)

Los Angeles, Cal., FLORAL D. I. (Belvedere). Exec: Aladdin Ths. (775)

Los Angeles, Cal., GILMORE D. I., 6201 W. 3rd and Fairfax Blvd. Exec: Sero Amuse. Co., 1638 W. Washington Blvd. (650)

Los Angeles, Cal., HARBOR D. I. Exec: Thrifty Th. Corp., and Judy Poynter, 1914 S. Vermont. (596)

Los Angeles, Cal., LOS FELIZ D. I. Exec: Los Feliz Drive-In Ths. Inc., and Earl Johnson, 1868 S. Vermont. (500)

Los Angeles, Cal., OLYMPIC D. I. (W. Los Angeles). Exec: Cal-Pac Drive-In Ths., 12109 Olympic Blvd. (745)

Los Angeles, Cal., TWIN VU D. I., 15201 S. Figueroa. Exec: Clinton L. Glenny, and Judy Poynter, 1914 S. Vermont. (268)

Monrovia, Cal., BIG SKY D. I., 1044 E. Huntington Dr. Exec: Earle Johnson, 1868 S. Vermont Ave., Los Angeles 7. (850)

Monrovia, Cal., EDWARDS D. I. (Arcadia), 4469 E. Live Oak. Exec: Edwards Ths. Ct., 4907 N. Huntington Dr., Los Angeles. (750)

Oceanside, Cal., MIDWAY D. I., Fall Brook Rd. Exec: Midway Entr. Inc., 4025 Lankershim Blvd., N. Hollywood. (508)

Ontario, Cal., VALLEY D. I., Valley Blvd. Exec: Sero Amuse. Co., 1638 W. Washington Blvd., Los Angeles. (650)

Orange, Cal., ORANGE D. I., Placentia Blvd. and Rt. 101. Exec: Cal-Pac Drive-In Ths., 12109 Olympic Blvd., Los Angeles 25. (788)

Palm Springs, Cal., SUN AIRE D. I. (Cathedral City). Exec: Ben Bronstein. (480)

Pasadena, Cal., HASTINGS D. I., Foothill and Rosemead. Exec: Judy Poynter, 1914 S. Vermont, Los Angeles 7. (1315)

Reseda, Cal., RESEDA D. I., Reseda and Vanowen Blvd. Exec: Cal-Pal Drive-In Ths., 12109 Olympic Blvd., Los Angeles 25. (740)

Rialto, Cal., FOOTHILL D. I., 655 E. Foothill Blvd. Exec: W. A. Tharp, and Exhibitor's Service, 1977 S. Vermont, Los Angeles 7. (750)

Riverside, Cal., RUBIDOUX D. I., Opal and Mission Blvds. Exec: Roy Hunt. (738)

San Bernardino, MT. VERNON D. I., 632 S. Mt. Vernon Ave. Exec: Judy Poynter, 1914 S. Vermont, Los Angeles 7. (580)

San Diego, Cal., CAMPUS D. I., 6147 El Cajon Blvd. Sam Russo. (530)

San Diego, Cal., MIDWAY D. I., 3901 Midway Dr. Exec: Midway Entr. Inc., 4025 Lankershim Blvd., N. Hollywood. (535)

San Diego, Cal., RANCHO D. I., Federal Blvd. and Euclid, Box 728. Exec: Sero Amuse. Co., 1638 W. Washington Blvd., Los Angeles. (745)

San Luis Obispo, Cal., SUNSET D. I. Exec: James Finkler, 1914 S. Vermont, Los Angeles 7. (500)

San Pedro, Cal., SAN PEDRO D. I., 1575 N. Gaffey Ave. Exec: Cal-Pac Drive-In Ths., 12109 Olympic Blvd., Los Angeles 25. (900)

Santa Ana, Cal., PAULO D. I., 14361 Paularino. Exec: Ward Th. Entr. (750)

Santa Maria, Cal., PARK AIRE D. I., E. Whitney, P. O. Box 186. Exec: Charles Pasquinini. (500)

Santa Paula, Cal., SANTA PAULA D. I., 224 S. Barkla. Exec: Milt Smith. (450)

Southgate, Cal., SOUTHGATE D. I., Firestone Blvd. and Atlantic. Exec: Berman Ths. (830)

Sunland, Cal., SUNLAND D. I. Exec: Edwards Ths. Ct., 4907 N. Huntington Dr., Los Angeles. (550)

Taft, Cal., SUNSET D. I. Exec: James Parks, and Sam Stiefel. (628)

Van Nuys, Cal., VAN NUYS D. I., 15040 Roscoe Blvd. Exec: Cal-Pac Drive-In Ths., 12109 Olympic Blvd., Los Angeles 25. (800)

Van Nuys, Cal., VICTORY D. I. (North Hollywood), 13037 Victory Blvd. Exec: Sero Amuse. Co., 1638 W. Washington Blvd., Los Angeles. (825)

Ventura, Cal., "101" D. I., Hwy. 101. Exec: Lou Berman. (777)

Whittier, Cal., WHITTIER D. I. (Pico), 8462 E. Whittier Blvd. Exec: Cal-Pac Drive-In Ths., 12109 Olympic Blvd., Los Angeles 25. (1240)

Nevada

(NOTE: See also San Francisco Territory)

Las Vegas, Nev., MOTOR VU D. I., P. O. Box 1791. Exec: Howard Cahoon. (566)

MEMPHIS TERRITORY

Arkansas

(NOTE: See also Kansas City and New Orleans Territories)

Arkadelphia, Ark., SKYVUE D. I. Exec: Robb and Rowley, Inc. (350)

Batesville, Ark., WHITE RIVER D. I. Exec: Commonwealth Amuse. Co., 212 W. 18th St., Kansas City, Mo. (224)

Benton, Ark., BIG FOUR D. I., Box 49. Exec: H. T. Crawford. (400)

Blytheville, Ark., SKYLINE D. I. Exec: Westley and Tom Bloomer. (380)

Blytheville, Ark., STARVUE D. I. Exec: Rodgers Ths., Inc., 230 8th St., Cairo, Ill. (450)

Camden, Ark., CAMDEN D. I. Exec: R. W. Gardy, and Emma Rater. (400)

Conway, Ark., 65 D. I. Exec: C. J. Collier. (306)

DeQueen, Ark., DEQUEEN D. I. Exec: Walter Leeder. (190)

Dermott, Ark., TWIN CITY D. I. Exec: (Unknown). (—)

El Dorado, Ark., #7 D. I., P. O. Box 1106, Little Rock. Exec: Busby-Jones. (450)

Fayetteville, Ark., 71 D. I., P. O. Box 56, University Station. Exec: Commonwealth Ths., 218 W. 18th St., Kansas City, Mo. (400)

Forrest City, Ark., SKYWAY D. I., Hwy. 70. Exec: L. F. Haven. (450)

Fort Smith, Ark., 71 D. I., Jenny Lind Rd., P. O. Box D, Sta. A. Exec: William L. Spicer. (300)

Fort Smith, Ark., SKYVUE D. I. Exec: J. F. Brown, Memphis, Tenn. (497)

Fort Smith, Ark., 22 D. I., Hwy. 22, Box 217. Exec: Carl Burton. (600)

Hamburg, Ark., SUNSET D. I. Exec: Charles Carpenter, Jr. (300)

Harrison, Ark., O-ZARK D. I. Exec: Commonwealth Ths., 215 W. 18th St., Kansas City, Mo. (260)

Hope, Ark., HOPE D. I., Exec: D. D. Harrison. (250)

Hot Springs, Ark., 70 D. I., Little Rock Hwy. Exec: Clyde Wilson. (400)

Hot Springs, Ark., WHEATLEY D. I., Gate Links Rd. Exec: H. E. Wheatley. (200)

Jacksonville, Ark., JACKSONVILLE D. I. Exec: P. W. Dupree, Jr., and Exhibitor's Serv., 502 S. 2nd St., Memphis, Tenn. (285)

Jonesboro, Ark., SKYVUE D. I., 1304 S. Main St. Exec: Robert Lowry, and Exhibitor's Service, 502 S. 2nd St., Memphis, Tenn. (300)

Jonesboro, Ark., STARLITE D. I. Exec: Robert B. Lowry, and Exhibitor's Service, 502 S. 2nd St., Memphis, Tenn. (600)

Little Rock, Ark., ASHER D. I., Hwy. 70 and Asher Ave. Exec: Rowley United, Inc., 363 S. 2nd St., Memphis, Tenn. (650)

Little Rock, Ark., PINES D. I. Exec: Rowley United, Inc., 363 S. 2nd St., Memphis, Tenn. (500)

Magnolia, Ark., SUNSET D. I. Exec: Rowley United, Inc., 363 S. 2nd St., Memphis, Tenn. (400)

Marked Tree, Ark., POINSETT D. I. Exec: Bob Bradley and Paul Shafer. (400)

Mena, Ark., MENA D. I. Exec: Wren Ths. (150)

Newport, Ark., SKYLARK D. I. Exec: Mrs. Artemis Gray. (300)

North Little Rock, Ark., DRIVE-IN, Hwy. 70. Exec: Malco Ths., Inc., 89 Beale Ave., Memphis, Tenn. (500)

Paragould, Ark., SUNSET D. I., P. O. Box 477. Exec: Orris F. Collins. (600)

Paris, Ark., PARIS D. I. Exec: A. N. Zeiler, and Exhibitor's Service, 502 S. 2nd St., Memphis, Tenn. (260)

Pine Bluff, Ark., PINE MOVIES D. I. Exec: Bonner and Stringer. (600)

Pine Bluff, Ark., 65 D. I. Exec: C. F. Bonner. (200)

Pocahontas, Ark., SKYLARK D. I. Exec: Henley Smith. (450)

Prescott, Ark., PRESCOTT D. I. Exec: C. R. Gray and Eugene Hale. (300)

Russellville, Ark., 64 D. I. Exec: W. L. Spicer, P. O. Box D, Sta. A., Fort Smith. (345)

Searcy, Ark., DIXIE D. I. Exec: Commonwealth Ths., 215 W. 18th St., Kansas City, Mo. (450)

Trumann, Ark., TRUMANN D. I. Exec: John and Mike Ryan. (250)

West Helena, Ark., AIRVUE D. I. Exec: J. L. Anderson. (200)

West Memphis, Ark., SUNSET D. I. Exec: Dave Flexer, Flexer Ths., Inc., 1705 Poplar Ave., Memphis, Tenn. (400)

Kentucky

(NOTE: See also Cincinnati, Indianapolis and Saint Louis Territories)

Benton, Ky., KENTUCKY LAKE D. I. Exec: J. W. Lyles. (300)

Calvert City, Ky., SUNSET D. I. Exec: Russell Wilson. (250)

Mayfield, Ky., 45 D. I. Exec: Ned Greene, Legion Th. Co. (300)

Mississippi

(NOTE: See also New Orleans Territory)

Aberdeen, Miss., WESTWOOD D. I., P. O. Box 133. Exec: Peggy Rearick. (400)

Booneville, Miss., 45 D. I. Exec: Ham-Kirk Th. Serv., 408 S. 2nd St., Memphis, Tenn. (180)

Clarksdale, Miss., SKYLARK D. I. Exec: Henley Smith and Clark Shivley. (450)

Cleveland, Miss., CHIEF D. I. Exec: C. J. Collier, B. F. Jackson. (550)

Columbus, Miss., STATE D. I. Exec: R. B. Dossett. (300)

Corinth, Miss., SKYLARK D. I. Exec: Frank Simmons, Jr. (550)

Grenada, Miss., WHITEHAVEN D. I. Exec: Imogene D. Carter. (350)

Kosciusko, Miss., STARLIGHT D. I., P. O. Box 350. Exec: Louis, George L. and Charles W. Lackey. (350)

Louisville, Miss., LOUISVILLE D. I. Exec: C. L. Clark, and Allied Th. Owners, 404 S. 2nd St., Memphis, Tenn. (190)

Oxford, Miss., REBEL D. I., Exec: J. R. Adams, and Allied Th. Owners, 404 S. 2nd St., Memphis, Tenn. (300)

Tupelo, Miss., 78 D. I. Exec: Malco Ths., Inc., 89 Beale Ave., Memphis, Tenn. (500)

Missouri

(NOTE: See also Kansas City and Saint Louis Territories)

Hayti, Mo., 61 D. I. Exec: John Mohrstadt. (425)

Kennett, Mo., TOMMIES D. I. Exec: H. E. Boyd. (450)

Lilbourn, Mo., MIDWAY D. I. (New Madrid), P. O. Box 67. Exec: Norwin Garner. (—)

Malden, Mo., AUTOVUE D. I. Exec: (Unknown). (—)

Tennessee

(NOTE: See also Atlanta Territory)

Centerville, Tenn., BEL-AIR D. I. Exec: Charles Fussell, and Exhibitor's Service, 502 S. 2nd St., Memphis. (250)

Dickson, Tenn., BROADWAY D. I. Exec: J. C. Brown, Jr., and Exhibitor's Service, 502 S. 2nd St., Memphis. (240)

Dyersburg, Tenn., FUNLAND D. I. Exec: Moreau E. Rice, Brownsville. (525)

Hohenwald, Tenn., HIGHLANDS D. I. Exec: R. M. Lee, and Exhibitor's Service, 502 S. 2nd St., Memphis. (300)

Humboldt, Tenn., SKYWAY D. I. Exec: Crescent Amuse. Co., 415 Church St., Nashville. (300)

Jackson, Tenn., JAXON D. I., P. O. Box 1036. Exec: Douglas Pierce, Box 268, Pocahontas, Ark. (500)

Jackson, Tenn., MET-N-MOV D. I., Hwy. 45. Exec: Malco Ths., Inc., 89 Beale Ave., Memphis. (166)

Martin, Tenn., SUNSET D. I. Exec: Ruffin Amuse. Co., Covington. (445)

Memphis, Tenn., BELLEVUE D. I., 2350 S. Bellevue. Exec: Kemmons Wilson and Assoc. (500)

Memphis, Tenn., FRAYSER D. I. (Memphis 10). Exec: Malco Ths., Inc., 89 Beale Ave. (500)

Memphis, Tenn., LANAR D. I. Exec: Abner and Dave Labowitz. (500)

Memphis, Tenn., SKYVUE D. I., 2855 Park Ave. Exec: Harold Roth, 944 Sterick Bldg. (750)

Memphis, Tenn., SUMMER D. I., 5150 Summer Ave. Exec: Kemmons Wilson and Louis Weaver. (670)

Paris, Tenn., SUNDOWN D. I. Exec: I. W. Boden. (200)

Union City, Tenn., STARLIGHT D. I. Exec: A. B. Garrett. (400)

Waverly, Tenn., LAKE D. I. Exec: Nathan Flexer, and Exhibitor's Service, 502 S. 2nd St., Memphis. (316)

MILWAUKEE TERRITORY

Michigan

(NOTE: See also Detroit Territory)

Ishpeming, Mich., EVERGREEN D. I. Exec: Evergreen Entr. (300)

Rapid River, Mich., B AND D D. I. Exec: Frank Chivers. (250)

Wisconsin

(NOTE: See also Minneapolis Territory)

Beaver Dam., Wisc., BEAVER D. I. Exec: S and M Ths., 161 W. Wisconsin Ave., Milwaukee. (250)

Brooklyn, Wisc., PLEASURE D. I. (Under Construction)

Butler, Wisc., VICTORY D. I. Exec: Delft Ths. Inc., P. O. Box 423. (1000)

Delavan, Wisc., LAKES OUTDOOR D. I. Exec: J. Sikes, R. Lawler. (600)

Elm Grove, Wisc., BLUEMOUND D. I., Bluemound Rd., Box 285. Exec: Philip Smith Ct., Boston, Mass. (970)

Ephriam, Wisc., SKYWAY D. I. (Baileys Harbor). Exec: Elton Voeks, Lake Th., Baileys Harbor. (300)

Fond du Lac, Wisc., LAKE PARK OUTDOOR D. I., 51 W. Scott. Exec: Lake Park Outdoor, Inc., 1116 Empire Bldg., Milwaukee. (600)

Genoa City, Wisc., HI-WAY D. I., Hwy. 73. (Under Construction)

Green Bay, Wisc., STARLITE D. I., Cass Near Beckers Corners, P. O. Box 161. Exec: Badger Outdoor Th. Co., 411 Loeb Arcade, Minneapolis, Minn. (550)

Janesville, Wisc., HI-WAY 26 D. I., Hwy. 26. Exec: Badger Outdoor Th. Co., 411 Loeb Arcade, Minneapolis, Minn. (500)

Janesville, Wisc., MID-CITY D. I. Exec: Standard Ths. Mgt. Corp., 212 W. Wisconsin Ave., Milwaukee. (859)

Kenosha, Wisc., KENO D. I., Hwy. 42, Jct. "T," So. Sheridan Rd. Exec: S. J. Papas, Keno Family Drive-In Th. (750)

Kenosha, Wisc., MID-CITY D. I. Exec: Standard Ths. Mgt. Corp., 212 W. Wisconsin Ave., Milwaukee. (754)

Lake Delton, Wisc., LAKE DELTON OUTDOOR D. I. (Wisconsin Dells), R.R. #1. Exec: Sauk Outdoor Th. Corp. (Unity Ct.). (375)

Madison, Wisc., BADGER OUTDOOR D. I., Route 1. Exec: Angelo Porchetta. Madison 20th Century Ths. Corp., 1324 W. Wisconsin Ave., Milwaukee. (650)

Manitowoc, Wisc., LAKE-VUE D. I. Exec: Roger Reinert, Majestic Th., Algoma. (450)

Marinette, Wisc., 64 OUTDOOR D. I. Exec: Martin Thomas, Braumart Th., Iron Mountain, Mich. (450)

Neenah, Wisc., VALLEY 41 D. I., P. O. Box 10. Exec: S and M Ths., Inc., 161 W. Wisconsin Ave., Milwaukee. (485)

Oshkosh, Wisc., OUTDOOR 44 D. I. Exec: S and M Ths., Inc., 161 W. Wisconsin Ave., Milwaukee. (420)

Racine, Wisc., WESTGATE OUTDOOR D. I., Box 222. Exec: S. J. Papas, Racine Drive-In Th., Inc. (650)

Richland Center, Wisc., HIGHWAY 14 D. I. (Muscoda). Exec: Sarah Eskin and Ervin Morris, Muscoda Th., Muscoda. (538)

Sheboygan, Wisc., STAR DUSK D. I. Exec: Standard Ths. Mgt. Corp., 212 W. Wisconsin Ave., Milwaukee. (680)

Slinger, Wisc., SLINGER OUTDOOR D. I. Exec: Unity Ct. (300—Under Construction)

South Milwaukee, Wisc., 41 TWIN OUTDOOR D. I. (Franklin). Exec: Standard Ths. Mgt. Corp., 212 W. Wisconsin Ave., Milwaukee. (1900)

Sparta, Wisc., HI-WAY 16 D. I. Exec: Peter Stathis, Classic Th., Sparta. (300—Under Construction)

Stevens Point, Wisc., HI-WAY 51 D. I., Hwy. 51, 407 Division St. Exec: Badger Outdoor Th. Co., 411 Loeb Arcade, Minneapolis, Minn. (392)

Stevens Point, Wisc., McLARKY'S PARK D. I. (Whiting), R.R. 1, Box 65. Exec: C. McLarky. (100)

Wausau, Wisc., HI-WAY 29 D. I. Hwy. 29. Exec: Sig Goldberg, B and G Th. Co. (500)

Weyauwega, Wisc., HI-WAY 10 OUTDOOR D. I., Star Route. Exec: Albert Behm, Jr. (300)

MINNEAPOLIS TERRITORY

Minnesota

Albert Lea, Minn., STARLITE D. I. Exec: Ben Friedman, Albert Lea Amuse. Co. (366)

Alexandria, Minn., SUNSET D. I. Exec: Bloom and Steffin. (350)

Austin, Minn., HIWAY 218 D. I., 304 S. St. Paul St. Exec: Austin Outdoor Th. Corp. (434)

Brainerd, Minn., GULL D. I. Exec: Home Ths. Co., Brainerd. (489)

Cross Lake, Minn., MARLOW'S MOBIL-IN (Portable). Exec: John Rohr, Pine River. (75)

Detroit Lakes, Minn., SKYVIEW D. I. Exec: Elson and Nathanson, Lake Th. Co. (350)

Duluth, Minn., SKYLINE D. I., Hwy. 53. Exec: Mann and Rubenstein, Duluth Outdoor Th. Co. (548)

Fairmont, Minn., FAMILY D. I. Exec: Watters and Nash. (350)

Fergus Falls, Minn., FERGUS FALLS D. I. Exec: Berger Amuse Co., Loeb Arcade Bldg., Minneapolis. (Under Construction) (—)

Garrison, Minn., GARRISON D. I. Exec: J. Bolig, Prenz. (Under Construction) (—)

Gary, Minn., 2 FRIENDS D. I., Hwys. 31 and 32 North of Heiberg. Exec: Henry Lietzau, Shelly. (225)

Hackensack, Minn., MARLOW'S MOBIL-IN (Portable). Exec: John Rohr, Pine River. (75)

Little Falls, Minn., AIRPORT D. I. Exec: Lowell Smoots. (514)

Longville, Minn., MARLOW'S MOBIL-IN (Portable). Exec: John Rohr, Pine River. (75)

Mankato, Minn., KATO OUTDOOR, Rt. 4. Exec: Reno Wilk, Triangle Th. Mgt., Pillsbury Bldg., Minneapolis. (350)

Marshall, Minn., STARLITE D. I. Exec: J. Heller. (428)

Minneapolis, Minn., BLOOMINGTON D. I., 78th St. Betw. Portland and Cedar. Exec: Minnesota Entertainment Entr. Inc., Plymouth Bldg., (500)

Minneapolis, Minn., HILL TOP D. I., 4711 Central Ave. N. E. Exec: Sullivan Bros. (500)

Minneapolis, Minn., 100 TWIN D. I., 3901 Central Ave., N. W. Exec: Al Aved and Associates. (600)

Minneapolis, Minn., 7 HI D. I. (Hopkins), Hwy. 7. Exec: Sterling P. Jones. (750)

Minneapolis, Minn., STARLITE D. I. (Osseo). Exec: Minnesota Entertainment Entr., Inc., Plymouth Bldg. (650)

Owatonna, Minn., HIWAY 65 D. I., Highway 65. Exec: Owatonna Amuse. Co., Inc. (500)

Pipestone, Minn., SUNSET D. I. Exec: Al Lee, Richfield Th., Richfield. (400)

Redwood Falls, Minn., 71 D. I. Exec: Buckley, Peterson and Johnson. (482)

Rochester, Minn., OUTDOOR, D. I., Hwys. 14 and 52. Exec: Ralph Green, Sec'y, North States Enter., Inc. (440)

Saint Cloud, Minn., CLOUD OUTDOOR D. I. Exec: Reno Wilk, Triangle Th. Mgt., Pillsbury Bldg., Minneapolis. (373)

Saint Paul, Minn., CORRAL D. I. Exec: Minnesota Entertainment Ent., Inc., Plymouth Bldg., Minneapolis. (650)

Saint Paul, Minn., MINNEHAHA D. I. Exec: Minnesota Entertainment Ent., Inc., Plymouth Bldg., Minneapolis. (650)

Saint Paul, Minn., ROSE D. I., N. Snelling and County Rd. Exec: Minnesota Entertainment Ent., Inc., Plymouth Bldg., Minneapolis. (600)

Spring Valley, Minn., MLINAR, D. I. Exec: J. Mlinar and Son. (406)

Winona, Minn., SKY VU D. I., Minneapolis City Rd. Exec: Al Smith, Outdoor Enter., Inc. (500)

Worthington, Minn., GAY D. I. Exec: Gay Hower. (412)

North Dakota

Bismarck, N. D., CORRAL D. I. Exec: Anton Schultz. (520)

Dickinson, N. D., HILLCREST, D. I. Exec: Frank Hallowell, Dickinson Th. Co. (500)

Fargo, N. D., STARLITE D. I., 1900 13th St. N. Exec: Starlite Ths. of N. D. (500)

Grand Forks, N. D., STARLITE D. I. Exec: Starlite Drive-In Ths., Inc. (400)

Jamestown, N. D., SUNSET D. I. Exec: Mrs. L. J. Ludwig and Burr Cline, Lake Road Amuse. Co. (320)

Minot, N. D., MINOT OUTDOOR D. I. Exec: Reno Wilk, Triangle Th. Mgt., Pillsbury Bldg., Minneapolis, Minn. (374)

Williston, N. D., VALLEY D. I. Exec: Gould and Kohlman. (420)

South Dakota

(NOTE: See also Denver and Omaha Territories)

Aberdeen, S. D., STARLITE D. I. Exec: E. R. and Evelyn Ruben. (500)

Big Stone City, S. D., BIG STONE D. I. Exec: Urban Stolpman. (400)

**Not included in analysis or statistics.*

Brookings, S. D., BROOKINGS D. I. Exec: D. M. Peterson % State Th. (Under Construction). (—)

Huron, S. D., STARLITE D. I. Exec: Starlite Drive-In Ths. of Huron, Inc. (406)

Lemmon, S. D., RAINBOW D. I. Exec: L. Kressley. (380)

Madison, S. D., MADISON D. I. Exec: Becker and Sessler. (300)

Mitchell, S. D., LAKEVIEW D. I. Exec: Wm. Clark, Pres., Lakeview Drive-In Th. Inc. (466)

Sioux Falls, S. D., EAST PARK D. I., Hwy. 38. Exec: Hanson and Boyd. (423)

Sioux Falls, S. D., STARLITE D. I., 1925 Northwest. Exec: Starlite Ths. of S. D. (650)

Wisconsin

(NOTE: See also Milwaukee Territory)

Eau Claire, Wisc., STARDUSK D. I. Exec: S. M. Grengs. (450)

Hayward, Wisc., HAYWARD, D. I. Exec: A. N. Donnellelen, Box 162, Winter. (300)

La Cross, Wisc., STARLITE D. I. Exec: S and M Ths., Plankinton Bldg., Milwaukee (586)

Rice Lake, Wisc., 53 AUTO VUE D. I. Exec: Miner Amuse. Co. (500)

Superior, Wics., STARDUSK D. I. Exec: S. M. Grengs, Hollywood Th., Eau Claire. (700)

Watertown, Wisc., EAST PARK, Exec: H. Hanson and H. Boyd, Drive-In Ths., Inc. (408)

***Watertown, Wisc.,** 16 MM D. I. Exec: Traveling Th. Co. (16mm)

NEW HAVEN TERRITORY

Connecticut

Allingtown, Conn., ALLINGTON D. I. Exec: Seymour Levine. (Under Construction) (—)

Bloomfield, Conn., BLUE HILLS D. I. Exec: Mr. Lowery. (Under Construction) (—)

Bolton Notch, Conn., BOLTON NOTCH D. I. Exec: Bernie Menschell. (Under Construction) (—)

Burrville, Conn., TORRINGTON D. I. Exec: Rosen and Lockwood, Boston, Mass. (650)

Canaan, Conn., CANAAN D. I. Exec: Phil Isenberg, Liggett-Florin Ct., New York, N. Y. (500)

Danbury, Conn., DANBURY D. I. Exec: Lockwood and Gordon Ct., Boston, Mass. (654)

East Haven, Conn., POST D. I. Exec: Philip Cahill. (712)

East Windsor, Conn., EAST WINDSOR D. I. Exec: Kupchunos Bros. (650)

Farmington, Conn., E. M. LOEW—FARMINGTON D. I. Exec: E. M. Loew Ct., Boston, Mass. (485)

Milford, Conn., E. M. LOEW—MILFORD D. I. Exec: E. M. Loew Ct., Boston, Mass. (500)

Montville, Conn., NEW LONDON & NORWICH D. I. Exec: E. M. Loew Ct., Boston, Mass. (735)

Newington, Conn., HARTFORD D. I. Exec: E. M. Loew Ct., Boston, Mass. (900)

Newington, Conn., PIKE D. I. Exec: R. Gloth, Amalgamated Buying Service. (840)

North Haven, Conn., NEW HAVEN D. I. Exec: C. M. Lane. (716)

Norwalk, Conn., NORWALK D. I. Exec: Daniel Derring and Rosen and Lockwood, Boston, Mass. (680)

Plainfield, Conn., LORD'S INDOOR & OUTDOOR D. I. Exec: Edward Lord. (782)

Pleasant Valley, Conn., PEOPLES D. I. (Winsted). Exec: L. Cintrella and V. Youmatz. (300)

Stamford, Conn., STAR-LITE D. I. Exec: William T. Sobel. (510)

Torrington, Conn., SKY-VIEW D. I. Exec: Vincent Youmatz. (575)

Waterbury, Conn., PINE D. I. Exec: J. Dolgin and Francis M. McQueeney, Jr. (875)

Waterford, Conn., WATERFORD D. I. Exec: Amalgamated Buying Service. (710)

Wolcott, Conn., LAKE D. I. Exec: R. Schwartz, Daytz Theatres. (600)

NEW ORLEANS TERRITORY

Alabama

(NOTE: See also Atlanta Territory)

Andalusia, Ala., FENDLEY D. I. Exec: Martin Ths., P. O. Box 1083, Atlanta, Ga. (300)

Andalusia, Ala., SKYVU D. I. Exec: J. W. Bowers, F. C. Cotton. (226)

Atmore, Ala., PALMS D. I. Exec: Martin Ths., P. O. Box 1083, Atlanta, Ga. (300)

Bay Minette, Ala., BAY D. I. Exec: Fred McLendon, P. O. Box 289, Union Springs. (250)

Brewton, Ala., EAGLE D. I. Exec: Martin Ths., P. O. Box 1083, Atlanta, Ga. (300)

Chickasaw, Ala., AIR SHOW D. I. Exec: Giddens and Rester Ths., and W. E. Limroth, P. O. Box 1495, Mobile. (750 and 200 Seats)

Citronelle, Ala., CITRONELLE D. I. Exec: J. R. Culpepper, Deer Park. (250)

Fairhope, Ala., BEACH WALK-IN. Exec: C. Willard, S. Riggs, P. O. Box 637. (—)

Florala, Ala., STARLITE D. I. Exec: Olin Evans. (194)

Foley, Ala., HUB D. I. Exec: Fred McLendon, P. O. Box 289, Union Springs. (315)

Greenville, Ala., CAMELIA D. I. Exec: Martin Ths., P. O. Box 1083, Atlanta, Ga. (300)

McKenzie, Ala., SUNDOWN D. I. Exec: Harold Jenkins, P. O. Box 163, Andalusia. (200)

Mobile, Ala., AUTO SHO D. I. Exec: Giddens and Rester Ths., and W. E. Limroth, P. O. Box 1495. (900)

Mobile, Ala., BAMA D. I., Hwy. 90. Exec: T. G. Solomon, P. O. Box 514, McComb, Miss. (500 and 425 Seats)

Mobile, Ala., DO D. I., 51 Dauphin St. Exec: E. I. Fessler. (550)

Monroeville, Ala., HUB D. I. (Fisco City). Exec: Fred McLendon, P. O. Box 289, Union Springs. (270)

Prichard, Ala., 45 D. I., Hwy. 45. Exec: T. W. Howell, Paramount Gulf Th. Ct., 143 N. Rampart St., New Orleans, La. (500)

Arkansas

(NOTE: See also Kansas City and Memphis Territories)

Texarkana, Ark., JOY D. I., Hwy. 59. Exec: Joy Houck, Joy Ths., 218 S. Liberty, New Orleans, La. (600)

Texarkana, Ark., LOOP D. I. Exec: Joy Houck, Joy Ths., 218 S. Liberty, New Orleans, La. (700)

Florida

(NOTE: See also Atlanta Territory)

Century, Fla., ESCAMBIA D. I., P. O. Box 314. Exec: Paul Wood. (200)

Crestview, Fla., DIXIE D. I., P. O. Box 36. Exec: Neal Robinson. (400)

Crestview, Fla., PARK D. I., P. O. Box 565. Exec: L. E. Craig, and Russell Callen, 223 S. Liberty St., New Orleans, La. (250)

Fort Walton, Fla., OCEAN CITY D. I., P. O. Box 565, Crestview. Exec: L. E. Craig, and Russell Callen, 223 S. Liberty St., New Orleans, La. (250)

Milton, Fla., JOY D. I., Hwy. 90. Exec: Fred McLendon, P. O. Box 289, Union Springs, Ala. (350)

Milton, Fla., SKYLINE D. I. Exec: C. Dennis, Route 2, and J. G. Broggi, 218 S. Liberty St., New Orleans, La. (200)

Niceville, Fla., BAY D. I. Exec: J. J. Tringas, Box 158, Ft. Walton. (225)

Pensacola, Fla., PALAFOX D. I. Exec: T. G. Solomon, P. O. Box 514, McComb, Miss. (400)

Pensacola, Fla., PENSACOLA D. I., Hwy. 90. Exec: Paramount Gulf Ths., 143 N. Rampart, New Orleans, La. (500)

Shalimar, Fla., FLORIDA D. I. Exec: J. J. Tringas, Box 158, Ft. Walton. (300 and 200 Seats)

Warrington, Fla., WARRINGTON D. I. Exec: Charles Stuart, and C. K. Couch, Gulf Th., Pensacola. (500)

Louisiana

(NOTE: See also Dallas Territory)

Abbeville, La., LA FITTE D. I. Exec: F and R Ent., P. O. Box 86, Abbeville. (500)

Alexandria, La., FOX D. I., Huey Long Circle and MacArthur Drive. Exec: B. F. Johnson, 1826 Dartmouth St. (480)

Alexandria, La., JOY D. I. Exec: Joy Houck, Joy Ths., 218 S. Liberty St., New Orleans. (500)

Amite, La., MIXON'S D. I. Exec: Neal Mixon. (250)

Arabi, La., ST. BERNARD D. I., P. O. Box 55, St. Bernard Hwy. Exec: George E. Wiltse, 4216 Hanover St., Dallas, Tex. (396)

Barton, La., BAYOU LAND D. I. Exec: Lewis W. Cox. (300)

Bastrop, La., ROSE D. I. Exec: George H. Goodwin. (400)

Baton Rouge, La., AIRLINE D. I. Exec: T. G. Solomon, P. O. Box 514, McComb, Miss. (400)

Baton Rouge, La., FLORIDA D. I. Exec: Page Baker, Ths. Service Co., 629 Common St., New Orleans. (500)

Baton Rouge, La., REBEL D. I. Exec: Robert L. Long, 5401 Government St. (550)

Baton Rouge, La., TIGER D. I. Exec: T. G. Solomon, P. O. Box 514, McComb, Miss. (600)

Berwick, La., ST. MARY D. I., Hwy. 90. Exec: William Lighter, Jr., Beach Hurst, Pass Christian, Miss. (350)

Bogalusa, La., CITY D. I. Exec: N. Lamantia. (500)

Bogalusa, La., JACK'S D. I., Rt. #3, Box 108. Exec: Jack M. Minckler, Box 239, Route 3, and J. G. Broggi, 218 S. Liberty St., New Orleans. (515)

Bossier City, La., BARKSDALE D. I., P. O. Box 5617. Exec: Lillian Lutzer, 4316 Manning Lane, Dallas, Tex., and B. J. C., 218 S. Liberty St., New Orleans. (650)

Bossier City, La., DON D. I. Exec: Don George, Don George, Inc., 2424 Lake Shore Drive, Shreveport, and B. J. C., 218 S. Liberty St., New Orleans. (564)

Columbia, La., OWL D. I. Exec: W. N. Clark, P. O. Box 841, Monroe. (250)

Covington, La., PARK D. I. Exec: Warren J. Salles. (400)

Crowley, La., TRAIL D. I. Exec: Russell Callen, 223 S. Liberty St., New Orleans. (325)

Denham Springs, La., DENHAM SPRINGS D. I. Exec: H. H. Forbes, Jr. (325)

Denham Springs, La., JOAN D. I., P. O. Box 428. Exec: Mrs. V. Muse. (350)

Deridder, La., EL RANCHO D. I., P. O. Box 371. Exec: Percy Duplissey, Box 371, and M. Guidry. (300)

Gonzales, La., GONZALES D. I., Route 2. Exec: J. P. Guitreaux, and Russell Callen, 223 S. Liberty St., New Orleans. (200)

Hammond, La., MITCHELL D. I. Exec: J. T. Mitchell, Box A-5, Hammond, and J. G. Broggi, 218 S. Liberty St., New Orleans. (300)

Houma, La., HOUMA D. I. Exec: Page Baker, Ths. Serv. Co., 629 Common St., New Orleans. (320)

Jennings, La., PELICAN D. I., Hwy. 90 East. Exec: Bentley B. Davis, and J. G. Broggi, 218 S. Liberty St., New Orleans. (250)

Lafayette, La., HUB D. I., Scott Rd. Exec: Max Connett, 218 S. Liberty St., New Orleans. (400)

Lafayette, La., LAFAYETTE D. I., P. O. Box 182. Exec: Louis Michot, Jr., P. O. Box 182, Lafayette, and J. G. Broggi, 218 S. Liberty St., New Orleans. (300)

Lake Charles, La., MIDWAY D. I. Exec: C. E. Jenner, Laurel D. I., Laurel, Miss. (550)

Lake Charles, La., ROUNDUP D. I., P. O. Box 562. Exec: Page Baker, Ths. Serv. Co., 629 Common St., New Orleans. (500 and 125 Seats)

Lake Providence, La., LAKE D. I. Exec: D. B. Fiske, Fiske Th., Oak Grove. (400)

Marrero, La., MARRERO D. I., P. O. Box 143. Exec: William Shiell. (400)

Metairie, La., CRESCENT D. I. (New Orleans), 1761 Airline Hwy. Exec: M. A. Lightman, Malco Ths., P. O. Drawer 2853, Memphis, Tenn. (700)

Minden, La., DRIVE-IN, Hwy. 80. Exec: Page Baker, Ths. Serv., 629 Common St., New Orleans. (500)

Minden, La., JOY D. I. Exec: W. H. Cobb, and Exhibitor's Poster Exch., 221 S. Liberty St., New Orleans. (500)

Monroe, La., JOY D. I. Exec: Joy Houck, Joy Ths., 218 S. Liberty St., New Orleans. (500)

Monroe, La., STAR D. I., 509 Glenmar St. Exec: H. G. Prophit, Jr. (240)

Natchitoches, La., CHIEF D. I., P. O. Box 77. Exec: W. R. Younger, Box 77, Hiway 20 So. (300)

New Iberia, La., ECHO D. I. Exec: Jack O'Quin, Rio Th., Kaplan. (450)

***New Iberia, La.,** IBERIA D. I., Hwy. 26. Exec: J. G. Broggi, 218 S. Liberty St., New Orleans. (250—Closed)

New Orleans, La., ALGIERS D. I. Exec: Max Connett, 218 S. Liberty St. (600)

New Orleans, La., SKYVIEW D. I., Rt. 6, Box 269. Exec: Mortimer and Shiell, Gentilly Blvd. and Downman Rd. (800)

Opelousas, La., MIDWAY D. I. Exec: Joy Houck, Joy Ths., 218 S. Liberty St., New Orleans. (325)

Opelousas, La., YAM D. I. Exec: E. R. Sellers, 330 E. Franklin, and Milton Guidry. (300)

Ponchatoula, La., CAVE TANGI D. I., Hwy. 51. Exec: Dallas Wood, Box 91. (300)

Ruston, La., RUSTON D. I., Box 457. Exec: W. M. Butterfield. (414)

Shreveport, La., JOY D. I., Box 163, Greenwood Rd. and Hwy. 80. Exec: Booking Service Co., 218 S. Liberty St., New Orleans. (850)

Shreveport, La., KING'S D. I., E. Kings Hwy., Box 4264. Exec: Lone Star Th., Inc., 3612 Swiss Ave., Dallas, Tex., and B. J. C., 218 S. Liberty St., New Orleans. (600)

Shreveport, La., LEO D. I., Rt. 5, Box 321 F. Exec: Booking Service Co., 218 S. Liberty St., New Orleans. (500)

Shreveport, La., SUNSET D. I., P. O. Box 6367. Exec: G. H. Mercer, and B. J. C., 218 S. Liberty St., New Orleans. (650 and 125 Seats)

Shrewsbury, La., AIRLINE D. I., 4100 Airline Hwy. Exec: B. A. Woolner, 505 Baronne Bldg. (800)

Shrewsbury, La., DRIVE-IN MOVIES, 1603 Jefferson Hwy. Exec: B. A. Woolner, 505 Baronne Bldg. (566)

Thibodaux, La., COLONIAL D. I. Exec: F. G. Prat, Jr., Vacherie Th., Vacherie. (400)

Vidalia, La., DRIVE-IN. Exec: Pat Elzey. (Under Construction)

West Monroe, La., STAR D. I. Exec: H. G. Prophit, Jr., 509 Glenmar St., Monroe. (300)

Winnsboro, La., LION D. I. Exec: Page Baker, Ths. Serv. Co., 629 Common St., New Orleans. (325)

Mississippi

(NOTE: See also Memphis Territory)

Bay St. Louis, Miss., HIWAY D. I. Exec: Ed Ortte, Clermont Harbor. (550)

Biloxi, Miss., BEACH D. I., W. Beach. Exec: E. V. Landaiche, and J. G. Broggi, 218 S. Liberty St., New Orleans, La. (650)

Biloxi, Miss., GULF COAST D. I., Pass Road. Exec: E. I. Fessler, Do Drive-In Ths., 51 Dauphin St., Mobile, Ala. (550)

Brookhaven, Miss., 51 D. I., P. O. Box 318. Exec: A. R. Carruth, and J. G. Broggi, 218 S. Liberty St., New Orleans, La. (300)

Canton, Miss., STARLITE D. I. Exec: Richard Packer and B. Totten, and Max Connett, 218 S. Liberty St., New Orleans, La. (350)

Carthage, Miss., 35 D. I. Exec: George Chadwick, and J. G. Broggi, 218 S. Liberty St., New Orleans, La. (300)

Columbia, Miss., DIXIE D. I., P. O. Box 171, Laurel. Exec: F. W. Corbitt. (350)

Forest, Miss., RITZ D. I. Exec: Max Connett, 218 S. Liberty St., New Orleans, La. (375)

Greenville, Miss., JOY D. I. Exec: Joy Houck, Joy Ths., 218 S. Liberty St., New Orleans, La. (400)

Greenwood, Miss., AIRPORT D. I. Exec: Russell Callen, 223 S. Liberty St., New Orleans, La. (425)

Hattiesburg, Miss., BEVERLY D. I., 303½ 10th Ave., P. O. Box 534. Exec: H. Hargroder. (400)

Hattiesburg, Miss., COPIA D. I. Exec: Fred T. McLendon, P. O. Box 289, Union Springs, Ala. (275)

Jackson, Miss., 51 D. I., N. State St. Exec: Max Connett, 218 S. Liberty St., New Orleans, La. (486)

Jackson, Miss., HIWAY 80 D. I., Hwy. 80, W., P. O. Box 3174. Exec: Max Connett, 218 S. Liberty St., New Orleans, La. (400)

Jackson, Miss., SKYVUE D. I., 140 Heatherwood Dr. Exec: Richard Parker, and Max Connett, 218 S. Liberty St., New Orleans, La. (400)

Jackson, Miss., VARIA D. I. Exec: Max Connett, 218 S. Liberty St., New Orleans, La. (560)

Laurel, Miss., LAUREL D. I., Hwy. 11. Exec: C. Edward Jenner. (354)

Laurel, Miss., STARLITE D. I., 115 14th St. Exec: C. H. Crossley, % Ritz Theatre, Laurel. (450)

McComb, Miss., REN D. I. Exec: R. C. Renfro, and J. G. Broggi, 218 S. Liberty St., New Orleans, La. (350)

Meridian, Miss., MERIDIAN D. I., State Route #19. Exec: G. R. Moody. (300)

Meridian, Miss., ROYAL D. I. Exec: A. L. Royal, Ritz Th. (400)

Natchez, Miss., STARLITE D. I. Exec: Charles Morel, % Star Th. (300)

Newton, Miss., H AND H D. I., Highway 80, East. Exec: T. L. and L. D. Harris. (305)

Pascagoula, Miss., LAKE D. I., Box 28. Exec: Robert H. Oswald, and Russell Callen, 223 S. Liberty St., New Orleans, La. (500 and 300 Seats)

Picayune, Miss., PINE HILL D. I. Exec: T. V. Carraway, Plaza Th., Prentiss. (400)

***Prentiss, Miss.,** PRENTISS D. I. Exec: Stamps, King and Clark. (200—Closed)

Prentiss, Miss., RITZ D. I. Exec: T. V. Carraway, Plaza Th. (400)

Sanatorium, Miss., 49 D. I., Magee, Miss. Exec: Mrs. H. A. Everett. (270)

Taylorsville, Miss., LAKEVIEW D. I. Exec: A. W. Vowell. (210)

Vicksburg, Miss., RIVOLI D. I. Exec: Max Connett, 218 S. Liberty St., New Orleans, La. (300)

Vicksburg, Miss., VICKSBURG D. I. Exec: W. A. Porter, Porter Printing Co., 1910 South St. (275)

Waynesboro, Miss., WAYNESBORO D. I. Exec: A. L. Royal, Ritz Th., Meridian. (300)

West Long Beach, Miss., MOONLITE D. I. (Pass Christian), R.F.D. #1, Box 60 C, Hwy. 90. Exec: H. B. Millet and L. J. Luke, and J. G. Broggi, 218 S. Liberty St., New Orleans, La. (473)

Yazoo City, Miss., IDLE HOUR D. I., R.R. #2, Box 154 E. Exec: O. C. Shannon, and J. G. Broggi, 218 S. Liberty St., New Orleans, La. (200)

NEW YORK TERRITORY

New Jersey

(NOTE: See also Philadelphia Territory)

Brielle, N. J., MOTOR VUE D. I., 171 Main St. Exec: Independent Th. Serv., 230 W. 41st St., New York, N. Y. (250)

Eatontown, N. J., EATONTOWN D. I., Route 35. Exec: Walter Reade Ths., 701 7th Ave., New York, N. Y. (750)

Farmingdale, N. J., FLY D. I., Route 34. Exec: E. I. Brown, and L and F Ct., 220 W. 42nd St., New York, N. Y. (500 and 10 Planes)

Farmingdale, N. J., SHORE D. I., P. O. Box 114, R.D. #2. Exec: J. J. Thompson, Eastern Drive-Ih Th. Ct., New York, N. Y. (700)

Island Heights, N. J. BAY D.I. Exec: L and F Ct., 220 W. 42nd St., New York, N. Y. (300)

Lawrenceville, N. J., LAWRENCE D. I. (Trenton), Brunswick Pike, R.F.D. #2. Exec: Walter Reade Ths., 701 7th Ave., New York, N. Y. (550)

Ledgewood, N. J., GARDEN AUDITORIUM. Exec: W. P. Smith. (550)

Livingston, N. J. LIVINGSTON, D. I., Route 10. Exec: Philip Smith Ct., Boston, Mass. (1000)

Morris Plains, N. J., MORRIS D. I., Route 10. Exec: J. J. Thompson, Eastern Drive-In Ct., New York, N. Y. (600)

New Brunswick, N. J., BRUNSWICK D. I., Route 14. Exec: J. J. Thompson, Eastern Drive-In Ct., New York, N. Y. (600)

Paramus, N. J., PARAMUS D. I., Route 4. Exec: L and F Ct., 220 W. 42nd Street, New York, N. Y. (800)

Paterson, N. J., TOTOWA D. I., Rt. 6, Box 136, R.D. #2. Exec: J. J. Thompson, Eastern Drive-In Ths. Ct., New York, N. Y. (800)

Ringoes, N. J., HUNTERDON D. I. Exec: St. Cloud Amuse. Co., Washington. (300)

Rutherford, N. J., S-3 D. I., P. O. Box 318. Exec: Phil Smith Ct., Boston, Mass. (1200)

Saddle River, N. J., ROUTE 6 D. I. Exec: Phil Smith Ct., Boston, Mass. (1000)

Toms River, N. J., ROUTE 37 D. I. Exec: Walter Reade Ct., 701 7th Ave., New York, N. Y. (792)

Union, N. J., UNION D. I., Route 29. Exec: J. J. Thompson, Eastern Drive-In Th. Ct., New York, N. Y. (600)

Woodbridge, N. J., WOODBRIDGE D. I., P. O. Box 315. Exec: Walter Reade Ct., 701 7th Ave., New York, N. Y. (790)

New York

(NOTE: See also Albany and Buffalo Territories)

Beth Page, L. I., HEMPSTEAD TURNPIKE D. I., P. O. Box 48. Exec: Sol Lerner. (600)

Bronx, N. Y., WHITESTONE BRIDGE, D. I., 2505 Bruckner Blvd. Exec: Michael Redstone, Boston, Mass. (850)

Croton-On-Hudson, N. Y., STARLIGHT D. I., Rt. 9, Albany Post Rd. Exec: Murray Briskin. (500)

Elmsford, N. Y., ELMSFORD D. I., P. O. Box 737. Exec: Arthur J. Steel, Star Th. Drive-In Corp. (650)

Eltingville, Staten Island, N. Y., STATEN ISLAND D. I.: Exec: Fabian Ct., 1501 Broadway, New York. (600)

Fishkill, N. Y., FISHKILL D. I. Exec: Brandt Th. Ct., New York. (500)

Greenport, L. I., N. Y., SKYWAY D. I., 403 Main St. Exec: North Shore Features, Inc. (400)

Hyde Park, N. Y., AUTO-VISION D. I. Exec: P. Eisenburg, S. F. Cohen. (480)

Kingston, N. Y., 9W D. I., Route 9W. Exec: Walter Reade Ct., 701 7th Ave., New York. (650)

Kingston, N. Y., SUNSET D. I., R.D. #4, Box 1013. Exec: Harry Lamont, 100 State St., Albany. (450)

Massapequa, L. I., N. Y., MASSAPEQUA D. I. (Amityville), P. O. Box 545. Exec: L and F Ct., 220 W. 42nd St., New York. (600)

Middletown, N. Y., MIDDLETOWN D. I., Rt. 17, R.D. #4. Exec: Harry Lamont, 100 State St., Albany. (400)

Newburgh, N. Y., BROOKSIDE-ON-LAKE D. I. Exec: Al Suchman. (700)

Newburgh, N. Y., MIDDLEHOPE D. I., Balmville, Rt. 9W. Exec: T. Tulve, Hudson Valley Drive-In Ent. Inc. (450)

Peekskill, N. Y., HOLLOWBROOK D. I., Oregon Rd. and Red Mill. Exec: Nat Lapkin, % Fabian Ths., 1501 Broadway, New York. (600)

Poughkeepsie, N. Y., OVERLOOK D. I., R.D. #3. Exec: Harry Lamont, 100 State St., Albany. (500)

Valley Stream, L. I., N. Y., SUNRISE HIGHWAY D. I., Sunrise Highway. Exec: Michael Redstone, Boston, Mass. (750)

Warwick, N. Y., WARWICK D. I. Exec: Charles Finger, George Miller. (300)

OKLAHOMA CITY TERRITORY

Oklahoma

(NOTE: See also Dallas Territory)

Ada, Okla., TOWER D. I. Exec: Video Ind. Ths., Oklahoma City. (400)

Ada, Okla., #2 D. I. Exec: Video Ind. Ths., Oklahoma City. (Under Construction) (—)

Altus, Okla., ALTUS D. I. Exec: Video Ind. Ths., Oklahoma City. (400)

Alva, Okla., ALVA D. I. Exec: W. F. Deaton. (390)

Anadarko, Okla., CADDO D. I., Hwy. 62. Exec: S. Butler, F. C. Henry, R. W. Hecht. (300)

Ardmore, Okla., SKYVIEW D. I. Exec: E. B. Anderson and James Gaskin. (500)

Ardmore, Okla., STAR-LITE D. I. Exec: Video Ind. Ths., Inc., Oklahoma City. (500)

Ardmore, Okla., TOWER D. I., West of City. Exec: Video Ind. Ths., Oklahoma City (400)

Atoka, Okla., ATOKA D. I. Exec: Glen D. Thompson, Thompson Ths., Oklahoma City. (200)

Bartlesville, Okla., HILLTOP D. I., Hwy. 60, Notawa Rd. Exec: Video Ind. Ths., Oklahoma City. (448)

Bartlesville, Okla., #2 D. I. Exec: Video Ind Ths., Oklahoma City. (Under Construction) (—)

Blackwell, Okla., PIONEER D. I. Exec: Video Ind. Ths., Oklahoma City. (300)

Checotah, Okla., 69 D. I., S. of town on U.S. #69. Exec: G. M. Crumpler. (200)

Chickasha, Okla., CHIEF D. I. Exec: Video Ind. Ths., Oklahoma City. (400)

Claremore, Okla., ROGERS D. I. Exec: Video Ind. Ths., Oklahoma City. (300)

Clinton, Okla., CLINTON D. I. Exec: Video Ind. Ths., Oklahoma City. (400)

Cushing, Okla., SUNDOWN D. I. Exec: Video Ind. Ths., Oklahoma City. (320)

Duncan, Okla., DUNCAN D. I., Hwy. 81, P. O. Box 707. Exec: Video Ind. Ths., Oklahoma City. (480)

Duncan, Okla., NORTH 5th ST. D. I. Exec: J. D. Guest. (400)

Edmond, Okla., SUNSET D. I., Hwys. 66 and 67. Exec: M. A. Harris. (300)

Elk City, Okla., 66 D. I. Exec: Video Ind. Ths., Oklahoma City. (400)

El Reono, Okla., SQUAW D. I. (Formerly El Reno). Exec: Opal Gray. (300)

Enid, Okla., ENID D. I., Hwy. 81. Exec: Video Ind. Ths., Oklahoma City. (618)

Enid, Okla., #3 D. I. Exec: Video Ind. Ths., Oklahoma City. (Under Construction) (—)

Enid, Okla., TRAIL D. I. Exec: Video Ind. Ths., Oklahoma City. (300)

Erick, Okla., BEARCAT D. I. Exec: Lamar Guthrie. (Under Construction) (—)

Frederick, Okla., SUNSET D. I. Exec: Video Ind. Ths., Oklahoma City. (400)

Guthrie, Okla., BEACON D. I. Exec: Video Ind. Ths., Oklahoma City. (450)

Guymon, Okla., HIGHWAY 54 D. I. Exec: Lewis Long, 1017 N. Main. (430)

Healdton-Wilson, Okla., DERRICK D. I. Exec: Glen Thompson, Thompson Ths., Oklahoma City. (250)

Henrietta, Okla., HILLTOP D. I. Exec: Video Ind. Ths., Oklahoma City. (400)

Hobart, Okla., CREST D. I., Hwy. 183. Exec: Video Ind. Ths., Oklahoma City. (370)

Holdenville, Okla., BUCKSKIN D. I. Exec: Video Ind. Ths., Oklahoma City. (300)

Hugo, Okla., CIRCUS D. I. Exec: Video Ind. Ths., Oklahoma City. (300)

Kingfisher, Okla., THOMAS D. I. Exec: Don Abernathy. (250)

Lawton, Okla., AUSTIN'S D. I., Hwy. 62. Exec: Joe Turner, Lawton Th. Co. (600)

Lawton, Okla., HANKIN'S D. I. Exec: Ned and Jack Hankins. (600)

Lawton, Okla., MT. SCOTT D. I., P. O. Box 1248. Exec: Volney Hamm. (500)

Lindsay, Okla., HILL CREST D. I., Hwy. 76. Exec: Avece T. Waldron. (283)

Madill, Okla., MADILL D. I. Exec: Edgar Peak and J. D. Hawkins. (200)

Mangum, Okla., CAPITOL D. I. Exec: Video Ind. Ths., Oklahoma City. (260)

Marlow, Okla., LONGHORN D. I., 81 Highway. Exec: O. L. Smith. (Under Construction (—)

Miami, Okla., TRI STATE D. I. Exec: Video Ind. Ths., Oklahoma City. (400)

Miami, Okla., #2 D. I. Exec: Video Ind. Ths., Oklahoma City. (Under Construction) (—)

Norman, Okla., RANCHO D. I. Exec: Video Ind. Ths., Oklahoma City. (350)

Norman, Okla., RIVERSIDE D. I., Hwy. 9. Exec: Emery Anderson. (400)

Oklahoma City, Okla., AIRLINE D. I. Exec: R. Lewis Barton. (700)

Oklahoma City, Okla., BARTON'S 77 D. . (Formerly Odom), 822 S. W. 29th St. Exec: R. Lewis Barton. (1000)

Oklahoma City, Okla., (Midwest City), BOMBER D. I., S.W. 15th and Douglas Blvd. Exec: R. Lewis Barton. (Under Construction (—)

Oklahoma City, Okla., CIRCLE D. I., N.W. of City. Exec: W. J. Nethery. (550)

Oklahoma City, Okla., DEL D. I., 2900 Epperly Dr. Exec: R. Lewis Barton. (300)

Oklahoma City, Okla., LAKE AIR D. I. Exec: R. E. McFarland. (500)

Oklahoma City, Okla., NORTHEASTERN D. I., P. O. Box 352 A, R.R. #1. Exec: R. Lewis Barton. (600)

Oklahoma City, Okla., N.W. HIWAY D. I., 2825 N.W. 26th. Exec: O. F. Sullivan (756)

Oklahoma City, Okla., SKYVIEW D. I., N.E. 23rd St. Exec: Sam Caporal. (892)

Oklahoma City, Okla. (Midwest City), TINKER D. I., 500 N. Air Depot Blvd., Box 5558. Exec: R. Lewis Barton. (500)

Oklahoma City, Okla., TWILIGHT D. I. Exec: Video Ind. Ths. (700)

Okmulgee, Okla., TOWER D. I. Exec: Video Ind. Ths., Oklahoma City. (400)

Pauls Valley, Okla., BREWER D. I. Exec: L. E. Brewer. (450)

Pawhuska, Okla., CORRAL D. I., 1½ mi. So. of Town. Exec: Video Ind. Ths., Oklahoma City. (288)

Ponca City, Okla., SKYVUE D. I., Hwy. 77. Exec: Video Ind. Ths., Oklahoma City. (608)

Ponca City, Okla., #2 D. I. Exec: Video Ind. Ths., Oklahoma City. (Under Construction (—)

Poteau, Okla., TOWER D. I., Rt. 1, Box 20. Exec: Ray Hughes and O. K. Kemp. (208)

Purcell, Okla., SKY-VUE D. I., 77 Highway. Exec: K. Lee Williams, Theatre Entr. (200)

Sapulpa, Okla., TEE PEE D. I. Exec: Video Ind. Ths., Oklahoma City. (300)

Sayre, Okla., SAYRE D. I. Exec: Video Ind. Ths., Oklahoma City. (Under Construction) (—)

Seminole, Okla., SKYWAY D. I., Hwy. 270. Exec: Video Ind. Ths., Oklahoma City. (475)

Shattuck, Okla., EL-CO D. I. Exec: Garland Wilson. (Under Construction) (—)

Shawnee, Okla., STARLITE D. I., Hwy. 18. Exec: Video Ind. Ths., Oklahoma City. (483)

Shawnee, Okla., #2 D. I. Exec: Video Ind. Ths., Oklahoma City. (Under Construction) (—)

Spiro, Okla., SUNSET D. I. Exec: L. C. Carter. (300)

Stillwater, Okla., MOONLITE D. I. Exec: Video Ind. Ths., Oklahoma City. (400)

Stillwater, Okla., #2 D. I. Exec: Video Ind. Ths., Oklahoma City. (Under Construction) (—)

Sulphur, Okla., COMET D. I. Exec: J. Blakely and J. Rochelle. (220)

Sulphur, Okla., STARLITE D. I. Exec: W. T. Kerr. (200)

Tulsa, Okla., AIRVIEW D. I. Exec: Video Ind. Ths., Oklahoma City. (700)

Tulsa, Okla., APACHE D. I., 3700 E. Apache St. Exec: Earl Snyder. (300)

Tulsa, Okla., MODERN AIR D. I., East Admiral St. Exec: Hank Robb. (750)

Tulsa, Okla., RIVERSIDE D. I., 71st St. So. Exec: Video Ind. Ths., Oklahoma City. (600)

Tulsa, Okla., SAND SPRINGS D. I., 7600 Sand Springs Rd., Rt. 6. Exec: J. E. Jones, Mgr. (570)

Tulsa, Okla., SHERIDAN D. I. Exec: Video Ind. Ths., Oklahoma City. (650)

Tulsa, Okla., 66 D. I., Hwy. 66. Exec: Video Ind. Ths., Oklahoma City. (560)

Tulsa, Okla., SKYLINE D. I., 3800 N. Cincinnati St. Exec: Video Ind. Ths., Oklahoma City. (600)

Velma, Okla., V-A D. I. Exec: W. J. Nelson. (224)

Vinita, Okla., LARIAT D. I. Exec: Video Ind. Ths., Oklahoma City. (300)

Wewoka, Okla., POW-WOW D. I. Exec: Video Ind. Ths., Oklahoma City. (300)

Woodward, Okla., TERRYTIME D. I. Exec: D. V. Terry. (416)

Texas

(NOTE: See also Dallas and Denver Territories)

Amherst, Tex., 84 D. I. Exec: C. R. Stevens. (300)

Borger, Tex., BUNAVISTA D. I., Box 2086. Exec: John Fagan. (400)

Borger, Tex., PLAINS D. I. Exec: Video Ind. Ths., Oklahoma City, Okla. (500)

Borger, Tex., TRI-CITY D. I. Exec: Video Ind. Ths., Oklahoma City, Okla. (400)

Dumas, Tex., PRAIRIE D. I., P. O. Box 367. Exec: H. S. McMurray. (400)

McLean, Tex., McLEAN D. I. Exec: Amos Page. (Under Construction) (—)

Pampa, Tex., PAMPA D. I. Exec: Video Ind. Ths., Oklahoma City, Okla. (500)

Pampa, Tex., TOP OF TEXAS D. I. Exec: Video Ind. Ths., Oklahoma City, Okla. (400)

Perryton, Tex., PERRYTON D. I. Exec: Virby Conley (Under Construction (—)

Shamrock, Tex., PIONEER D. I. Exec: S. Worley. (300)

Spearman, Tex., WAGON WHEEL D. I. Exec: J. D. Willbanks. (250)

Sunray, Tex., SUNRAY D. I. Exec: Ben Adams, Palace Th. (Under Construction) (—)

Wellington, Tex., BRONCHO D. I. Exec: Video Ind. Ths., Oklahoma City, Okla. (302)

OMAHA TERRITORY

Iowa

(NOTE: See also Des Moines and Saint Louis Territories)

Cherokee, Ia., CORRAL D. I. Exec: Pioneer Ct., St. Louis Park, Minn. (402)

Clarinda, Ia., CLARINDA D. I. Exec: Pioneer Ct., St. Louis Park, Minn. (400)

Council Bluffs, Ia., COUNCIL BLUFFS D. I. Exec: Central States Ths. Corp., Des Moines. (600)

Denison, Ia., DENISON D. I. Exec: E. Krogh. (300)

Harlan, Ia., HARLAN D. I. Exec: Alfred Haals. (300)

Milford, Ia., LAKELAND D. I. Exec: Jim Travis. (300)

Red Oak, Ia., RED OAK D. I. Exec: Ed Haals. (280)

Sheldon, Ia., SHELDON D. I. Exec: Iowa United Ths., Des Moines. (348)

Sioux City, Ia., SIOUX CITY D. I., 2900 N. Hwy. 75, Exec: Affiliated Ths., Inc. (750)

Spirit Lake, Ia., SPIRIT LAKE D. I. Exec: Phil March, March Bros., Wayne, Nebr. (396)

Storm Lake, Ia., STORM LAKE D. I. Exec: Pioneer Ct., St. Louis Park, Minn. (375)

Nebraska

(NOTE: See also Denver Territory)

Beatrice, Nebr., HILLCREST D. I. Exec: Sol Frank and Ward Pennington. (400)

Columbus, Nebr., COLUMBUS D. I. Exec: Central States Ths. Corp., Des Moines, Ia. 350)

Fairbury, Nebr., JACKRABBIT D. I. Exec: Ira Crain. (200)

Falls City, Nebr., BREEZY HILL D. I. Exec: J. Cook. (404)

Fremont, Nebr., FREMONT D. I. Exec: Central States Ths. Corp., Des Moines, Ia. (500)

Grand Island, Nebr., GRAND ISLAND D. I. Exec: Mrs. Madeline Kaufmann. (450)

Hastings, Nebr., HASTINGS D. I. Exec: Central States Ths. Corp., Des Moines, Ia. (350)

***Hebron, Nebr.,** JACK RABBIT D. I. Exec: Ira Crain. (150—Closed)

Holdrege, Nebr., TOWER D. I., P. O. Box 129, Exec: Erwin Coyle and Son. (250)

Kearney, Nebr., KEARNEY D. I., P. O. Box 484, Exec: M. Lewis. (450)

Lexington, Nebr., LEXINGTON D. I., Exec: Loton Todd. (375)

Lincoln, Nebr., STARVIEW OUTDOOR D. I., Vine St. nr. 48th. Exec: I. Dubinsky. (600)

Lincoln, Nebr., WEST "O" D. I., 24th & O Sts. Exec: I. Dubinsky. (500)

Neligh, Nebr., BRADLEY D. I. Exec: Walt Bradley. (410—Under Construction)

Norfolk, Nebr., NORFOLK D. I. Exec: Central States Ths. Corp., Des Moines, Ia. (400)

Omaha, Nebr., GRANDVIEW D. I. Exec: E. C. Petsch. (300)

Omaha, Nebr., OMAHA D. I., 79th & Dodge Sts. Exec: Central States Ths. Corp., Des Moines, Ia. (565)

Tekamah, Nebr., TEKAMAH D. I. Exec: Arnold Nordstrom. (Under Construction) (—)

York, Nebr., PINES D. I. Exec: Central States Ths. Corp., Des Moines, Ia. (330)

**Not included in analysis or statistics.*

South Dakota

(NOTE: See also Denver and Minneapolis Territories)

Lennox, S. D., TWI-LITE D. I., Hwy. 17. Exec: Arden G. Davidson. (150)

Winner, S. D., DRIVE-IN. Exec: Harvey Fast. (208)

Yankton, S. D., MOVIELAND D. I. Exec: M. Slaughter and Tom Butler. (300)

PHILADELPHIA TERRITORY

Delaware

(NOTE: See also Washington Territory)

Felton, Del., DIAMOND STATE D. I. Exec: Mrs. Millie Steel. (300)

New Castle, Del., BRANDYWINE D. I. (Wilmington), Route 13. Exec: M. Geller. (550)

Newport, Del., PLEASANT HILL D. I., West Newport Pike. Exec: Robert P. Maclary. (600)

Wilmington, Del., KERRY D. I., 20th St. and Gov. Printz Blvd. Exec: R. R. M. Carpenter, Jr., 1007 Tatnall St. (526)

New Jersey

(NOTE: See also New York Territory)

Bridgeton, N. J., BRIDGETON D. I., Route 46. Exec: A and L Sablosky Ent., Norris Th., Norristown, Pa. (532)

Burlington, N. J., BURLINGTON D. I., Route 25. Exec: M. J. Fox, 1015 Chestnut St., Philadelphia, Pa. (500)

Delaware Township, N. J., GARDEN STATE D. I. (Camden), Route 40. Exec: R. W. Paleece, Savar Amuse., 4605 Westfield Ave., Camden. (710)

Gloucester Heights, N. J., STARLITE D. I., Rt. 45 and Nicholson Rd. Exec: Smith and Liggett, and A and L. Sablosky Ent., Norris Th., Norristown, Pa. (900)

Pleasantville, N. J., ATLANTIC D. I., P. O. Box 33. Exec: Walter Reade Ct., New York, N. Y. (792)

Rio Grande, N. J., WILDWOOD D. I., P. O. Box 22. Exec: M. J. Fox, 1015 Chestnut St., Philadelphia Pa. (716)

Vineland, N. J., DELSEA D. I., Delsea Drive and Grant Ave. Exec: A and L. Sablosky Ent., Norris Th., Norristown, Pa. (716)

Pennsylvania

(NOTE: See also Pittsburgh Territory)

Allentown, Pa., AIRPORT D. I., Route 987. Exec: Milgram Ths., % Avenue Th., Philadelphia. (800)

Allentown, Pa., BOULEVARD D. I., 556 Union Blvd., Rt. 22. Exec: Milgram Ths., % Avenue Th., Philadelphia. (930 and 380 Seats)

Barnesville, Pa., COUNTRY VIEW D. I. (Lakewood). Exec: Luther Holt. (350)

Bartonsville, Pa., POCONO D. I. (Stroudsburg), Route 611. Exec: Melvin Heinbach, St. Clair. (600)

Berlinsville, Pa., ROUTE 45 D. I., Route 45. Exec: William D. Beck, Rt. 2, Walnutport. (500)

Bloomsburg, Pa., FAMILY D. I. (Espy, Scott Township), R. D. #5, Bloomsburg. Exec: J. Engle, Wilkes-Barre. (750)

Brandonville, Pa., BRANDONVILLE D. I., Route 924. Exec: Melvin Heinbach, St. Clair. (300)

Burnham, Pa., BURNHAM D. I. (Lewistown), Logan Blvd. Exec: S. H. Rothermel. (500)

Carbondale, Pa., MID-VALLEY D. I. (Eyon Township). Exec: Comerford Ct., Scranton. (800)

Chambersburg, Pa., SUNSET D. I., R. D. #2. Exec: Harold J. Kogan. (500)

Clifton Heights, Pa., FAMILY D. I., 713 Baltimore Ave. Exec: A. and L. Sablosky Ent., Norris Th., Norristown. (700)

Coatesville, Pa., COATESVILLE D. I., Route 30. Exec: Milton Schosberg. (450)

Conshohocken, Pa., RIDGE PIKE D. I., R. D. #2. Exec: A. and L. Sablosky Ent., Norris Th., Norristown. (1000)

Dallas, Pa., DALLAS D. I. Exec: L. E. Groff, 215 Reynolds St., Kingston. (850)

Danville, Pa., ARROW D. I. Exec: K. and B. Th. Co., Inc. (300)

Dickson City, Pa., CIRCLE D. I., Route 6. Exec: Albert Frangel, 40 Main St., Simpson. (700)

Drums, Pa., HAZLETON D. I., Route 309. Exec: Celeste Rossi, Jr,. Beaver Meadows. (400)

DuPont, Pa., COMERFORD D. I., DuPont Hwy. Exec: Comerford Ct., Scranton. (776)

Easton, Pa., EASTERN MEDINA D. I., Route 22. Exec: A. Adlman, and Liggett and Florin, New York, N. Y. (825)

Eddystone, Pa., CHESTER PIKE D. I., Route 13. Exec: A. M. Ellis Th. Ct., Philadelphia. (700)

Emmaus, Pa., SHIMERVILLE D. I., R. D. 1. Exec: J. Christofaro. (276)

Frackville, Pa., HI-WAY D. I., Route 122. Exec: Paul Kerrigan. (702)

Freeland, Pa., POPULAR D. I., Route 490. Exec: J. Lazo, 87 Laurel St., Hazleton. (260)

Gratz, Pa., SKY VU D. I. Exec: Eston, Artz and Carl, Spring Glen. (232)

Greentown, Pa., WHITE BEAUTY D. I., (Lake Wallenpaupak). Exec: Richard and Leonard Guccini. (200)

Halifax, Pa., HALIFAX D. I. Exec: F. Schibe, Higgins and L. Leitzel, Klingerstown. (400)

Harrisburg, Pa., HARRISBURG D. I., Rt. 22 and Linglestown Rd. Exec: Paul Kerrigan, Frackville. (850)

Harrisburg, Pa., KEYSTONE D. I., Route 422. Exec: A. and L. Sablosky Ent., Norris Th., Norristown. (700)

Harvey's Lake, Pa., HANSON D. I. (Alderson). Exec: Nat Straley, Noxen. (400)

Harvey's Lake, Pa., SANDY BEACH D. I. (Alderson). Exec: Sam Smolovitz, 189 Barney St., Wilkes-Barre. (400)

Hazleton, Pa., LAUREL D. I., P. O. Box 315L, R. D. #1. Exec: Anthony Sacco, 32 First Ave. (400)

Hegestown, Pa., SILVER SPRINGS D. I., (Harrisburg), Carlisle Pike. Rt. 11. Exec: R. J. Jones, Holly Th., Mt. Holly. (750)

Hummelstown, Pa., MIDWAY D. I. Exec: Elwood Whye. (208)

Hummels Wharf, Pa., NUWAY D. I., Rt. 11-15, between Selinsgrove and Sunbury. Exec. M. L. Spiegelmeyer. (1000)

Lancaster, Pa., SKY-VUE D. I., Route 30 East. Exec: H. Chetercoff Th. Ct. (740)

Langhorne, Pa., LINCOLN D. I. (Bensalem Township), Roosevelt Blvd. and City Line. Exec: Neil Hellman. (925)

Lebanon, Pa., KEY D. I., Lebanon and Reading Hwy. Exec: Comerford Ct., Scranton. (500)

Lehighton, Pa., MAHONING D. I., R. D. #1. Exec: A. M. Ellis Th. Ct., Philadelphia. (600)

Lewistown, Pa., MIDWAY D. I. Exec: Irving Berney, Pastime Th. (400)

Linden, Pa., HARVEST MOON D. I., P. O. Box 3. Exec: C. F. Beck. (300)

Lock Haven, Pa., PARK D. I. Exec: Blatt Bros. Ct., Pittsburgh. (450)

Matamoras, Pa., TRI-STATE D. I., Box 569. Exec: Irving Hulst, 7 Winchester Ave., Middletown, N. Y. (400)

Moosic, Pa., OAKHILL D. I. Exec: Scavo Bros., Old Forge. (300)

Mountain Top, Pa., SUNSET D. I., Route 309. Exec: V. Novinski and Assoc. (250)

Mount Carmel, Pa., NATALIE D. I., Route 54. Exec: Max Korr Ct., Allentown. (600)

Muncy, Pa., STARLITE D. I., Rt. 202—14, P. D. Box 237. Exec: C. Darris and R. Brehm, Renova. (550)

New Oxford, Pa., CROSS KEYS D. I., Lincoln Hwy., Box 25. Exec: H. C. Bondurant, P. O. Box 58, Gettysburg. (450)

Newton Lake, Pa., IDEAL D. I., Route 70. Exec: J. E. Cerra, Carbondale. (435)

Newville, Pa., NEWVILLE D. I., Carlisle-Shippensburg Rd. Exec: Don Mowery. (500)

Orefield, Pa., SHANKWEILER'S D. I. Exec: W. F. Shankweiler. (274)

Orrtana, Pa., CALEDONIA D. I., Hwy. 30, Rt. 1. Exec: H. C. Bondurant, P. O. Box 58, Gettysburg. (400)

Philadelphia, Pa., SOUTH CITY D. I., Broad St. and Pattison Ave. Exec: Charles Goldfine. (1200)

**Not included in analysis or statistics.*

Pine Grove, Pa., PINE GROVE D. I., R. D. #2. Exec: Eston, Artz, Spring Glen. (300)

Pottsville, Pa., POTTSVILLE D. I., Rt. 122 Mill Creek Rd. Exec: Charles Poorman, 640 Mauch Chunk St. (550)

Reading, Pa., MT. PENN D. I., P. O. Box 965. Exec: Jay Emanuel Ths., and Fabian Ths., Philadelphia. (750)

Saylorsburg, Pa., SAYLORSBURG D. I. Exec: Stanley and Raymond F. Mackes. (300)

Sayre, Pa., VALLEY D. I. Exec: J. Ryan. (600)

Schuylkill Haven, Pa., RENNINGER D. I., Route 122. Exec: C. Swade, 48 S. Lehigh, Frackville. 400

Shamokin, Pa., SHAMOKIN D. I. Exec: W. S. Finch. (200)

Springhouse, Pa., ROUTE 309 D. I. (Montgomeryville), Box 164. Exec: V. C. Smith, 840 Cooper St., Camden, N. J. (550)

Strinestown, Pa., STRINESTOWN D. I. Exec: G. W. Poe, Jr., R. D. #1, Manchester. (150)

Tamaqua, Pa., VALLEY D. I. (Hometown), Route 2. Exec: Petrole Bros. (500)

Temple, Pa., READING D. I., Berkley Rd., Rt. 222, Box 408. Exec: Jay Emanuel Ths., and Fabian Ths., Philadelphia. (844)

Thomasville, Pa., LINCOLN D. I. (York Co.), Rt. 30. Exec: H. J. Halliwell, C. Smyth, E. M. Thorne. (750)

Tunkhannock, Pa., STARLITE D. I. (Eatonville), R. D. #5. Exec: Marvin Sands. (250)

Waynesboro, Pa., RED RUN D. I. (Rouzerville), P. O. Box 527. Exec: W. R. Saunders, 207 First Federal Bldg., Wooster, Ohio. (500)

Wellsboro, Pa., "Y" D. I. Exec: Larry Woodin, Arcade Th. (300)

West Chester, Pa., 202 D. I. (Painter's Crossroads), General Delivery. Exec: Isaac L. Lenz. (500)

West Milton, Pa., SILVER MOON D. I., Rt. 15 between Lewisburg and West Milton. Exec: Frank W. Royer. (600)

West Wyoming, Pa., MOONLITE D. I., 1190 Shoemaker Ave. Exec: James Rizzo. (421)

Williamsport, Pa., LYCOMING D. I., 21 Washington Blvd. Exec: Albert L. Shafer. (800)

Williamstown, Pa., TEMPLE D. I., Tower City-Lykens Rd. Exec: John Shabe. (300)

Wysox, Pa., WYSOZ D. I. Exec: Marvin Sands, Tunkhannock. (400)

York, Pa., STONY BROOK D. I. (East York), Route 30. Exec: Vernon Smith. (825)

PITTSBURGH TERRITORY

Pennsylvania

(NOTE: See also Philadelphia Territory)

Aliquippa, Pa., GREEN GARDENS D. I., Hopewell Township. Exec: James and Joseph Taylor, and Bert Stearn, Cooperative Th. Service, Pittsburgh. (350)

Altoona, Pa., ALTOONA D. I., Route 36. Exec: Earl Beckwith, Blatt Bros. Ths., 1705 Blvd. of the Allies, Pittsburgh. (700)

Altoona, Pa., SUPER 220 D. I. Exec: Grance Outdoor Ths., and Bert Stearn, Co-operative Ths., Pittsburgh. (600)

Baden, Pa., ABC D. I., Rt. 88, P. O. Box 142. Phil Smith Ct., Boston, Mass., and Louis Hanna, Hanna Th. Service, Pittsburgh. (750)

Baree (Huntington Co.), Pa., TWIN CITIES D. I. Exec: Bob Handy. (560)

Beaver, Pa., TUSCA D. I., Box 122. Exec: Dr. Lewis H. Urling, and Vincent Corso, Star Distr. Agy., Pittsburgh. (500)

Beaver Falls, Pa., HI-WAY 51 D. I., Route 51. Exec: John Wincek and Ralph Tate, 226 Meyer Ave., New Castle. (500)

Beaver Falls, Pa., SPOTLIGHT 88 D. I., Route 88. Exec: Ralph Felton, 1025 Rose Ave., New Castle, and Louis Hanna, Hanna Th. Service, Pittsburgh. (600)

Bedford, Pa., MOONLIGHT D. I., R. D. #2. Exec: Al Burtnett, 113 W. Pitt. (350)

Belle Vernon, Pa., SUPER #71 D. I., Rts. 71 and 711. Exec: Danny Costello, and Vincent Corso, Star Distr. Agy., Pittsburgh. (700)

Bridgeville, Pa., EL RANCHO D. I., Route 28. Exec: Romeo Chiappini, 800 Michigan Ave., Jeanette, and Vincent Corso, Star Distr. Agy., Pittsburgh. (750)

Butler, Pa., BUTLER D. I., Route 68. Exec: A. B. Caldwell, and Louis Hanna, Hanna Th. Service, Pittsburgh. (350)

Butler, Pa., GEIBEL'S D. I., Route 68. Exec: J. Geibels, and Louis Hanna, Hanna Th. Service, Pittsburgh. (200)

Carmichaels, Pa., SKYVIEW D. I., Route 88. Exec: L. Stutler, and Bert Stearn, Co-operative Th. Service, Pittsburgh. (350)

Carroltown, Pa., HI-WAY D. I. Exec: Thomas Woods, and John M. Ridilla, P. O. Box 150, Latrobe. (300)

Chicora, Pa., CHICORA D. I. (Butler Co.). Exec: Earl Beckwith, Blatt Bros. Ths., 1705 Blvd. of the Allies, Pittsburgh. (350)

Circleville, Pa., MAPLE D. I. Exec: Max Arnold and Jack Judd, and Bert Stearn, Co-operative Th. Service, Pittsburgh. (900)

Clarion, Pa., MIDWAY D. I., 108 Greenville Ave. Exec: Norbert and Ernest Stern, Associated Drive-Ins, Pittsburgh 19. (425)

Claysville, Pa., SUNSET D. I., Rt. 40, R. D. #1. Exec: C. M. Ducray, and Louis Hanna, Hanna Th. Service, Pittsburgh. (300)

Clearfield, Pa., SUPER 322 D. I. Exec: Theodore Grance, 1113 Plaza Bldg., Pittsburgh, and Bert Stearn, Co-operative Th. Service, Pittsburgh. (600)

Conneaut Lake, Pa., LAKESIDE D. I. Exec: Fred E. Hasley. (400)

Coraopolis, Pa., KENMAWR D. I. Exec: Bert Stearn, Co-operative Th. Service, Pittsburgh. (400)

Crafton, Pa., TWIN HI-WAYS D. I. Exec: Twin Hi-Way Corp., and Bert Stearn, Co-operative Th. Service, Pittsburgh. (1000)

Cranberry, Pa., SKY HI D. I., Rts. 322 and 257. Exec: Ray Woodard, Kayton Th., Franklin. (432)

Donaldson Corners, Pa., MT. LEBANON D. I. (Canonsburg), Rt. #19. Exec: William Basle, Basle Th., Washington. (350)

Dubois, Pa., HI-WAY D. I. Exec: A. P. Way, and Bert Stearn, Co-operative Th. Service, Pittsburgh. (350)

East Brownsville, Pa., FICK'S D. I., P. O. Box 127. Exec: Moody and Baker. (400)

Ellwood City, Pa., BLUE SKY D. I., Zelienople Rd. Exec: John Favorite, 424 E. Washington St., New Castye. (450)

Erie, Pa., LAKEVIEW D. I. Exec: Tommy Cowell, and Louis Hanna, Hanna Th. Service, Pittsburgh. (1000)

Erie, Pa., LAWRENCE PARK D. I. Exec: Earl Beckwith, Blatt Bros. Ths., 1705 Blvd. of Allies, Pittsburgh. (350)

Erie, Pa., SKYWAY D. I., Rt. 5, 1012 Holland St. Exec: Earl Beckwith, Blatt Bros. Ths., 1705 Blvd. of the Allies, Pittsburgh. (550)

Erie, Pa., STAR D. I., 2515 W. 12th St., Rt. 5. Exec: Earl Beckwith, Blatt Bros. Ths., 1705 Blvd. of the Allies, Pittsburgh. (572)

Erle, Pa., SUPER #19 D. I. (Kearsage, Exec: Pete Camerlo. (500)

Freeport, Pa., SUNSET D. I. Exec: Vincent Corso, Star Distr. Aby., Pittsburgh. (—)

Geistown, Pa., RICHLAND D. I. Exec: Somerset Amuse. Co., and Bert Stearn, Co-operative Th. Service, Pittsburgh. (450)

Greensburg, Pa., ODIN D. I. Exec: Thomas Woods, P. O. Box 150, Latrobe, and John M. Ridilla. (400)

Grove City, Pa., LARKFIELD D. I., Rt. 78, R. D. #3. Exec: C. and W. Demarsh, and Louis Hanna, Hanna Th. Service, Pittsburgh. (350)

Hamarville, Pa., HAMAR D. I. Exec: Norbert and Ernest Stean, Associated Drive-ins, Pittsburgh. (600)

Harrison City, Pa. ROSE D. I. Norbert and Ernest Stern, Assoc. Drive-ins, Pittsburgh. (800)

Huntingdon, Pa., HUNTINGDON D. I. Exec: Irvin Berney (450—Under Construction)

Imperial, Pa., PENN-Lincoln D. I., Rts. 22 and 30. Exec: Theodore Grance, and Bert Stern, Co-operative Ths., Pittsburgh. (350)

Indiana, Pa., PALACE GARDENS D. I. Exec: John Kerzan, and Vincent Corso, Star Dist. Agy., Pittsburgh. (500)

Indian Head, Pa., VALLEY D. I., R. D. #3. Exec: Richard Sparks, and Louis Hanna, Hanna Th. Serv., Pittsburgh. (300)

Irwin, Pa., SUPER #30 D. I., Route 30. Exec: Norbert and Ernest Stern, Assoc. Drive-Ins, Pittsburgh. (700)

Jefferson Township, Pa., COLONIAL D. I. (Pittsburgh). Exec: Norbert and Ernest Stern, Assoc. Drive-Ins, Pittsburgh. (500)

Johnstown, Pa., WESTMONT D. I. Exec: Edward Troll. (800)

Kane, Pa., IDEAL D. I. Exec: Joseph Farrell. (300)

Kittanning, Pa., COMMUNITY D. I., Route 422. Exec: Norbert and Ernest Stern, Assoc. Drive-Ins, Pittsburgh. (300)

Latrobe, Pa., HI-WAY D. I., Route 30. Exec: Thomas Woods and John M. Ridilla, P. O. Box 150. (400)

Lemont Furnace, Pa., STARLITE D. I., Route 119. Exec: Ted Laskey, 131 E. Fayette St., Uniontown. (600)

Manifold, Pa., ROUTE #19 D. I ., Route 19. Exec: William Basle, Basle Th., Washington. (500)

McKeesport, Pa., RAINBOW GARDENS D. I., Lincoln Way and Rt. 88, P. O. Box 526, R. D. #1. Exec: Joseph Volpe, and Bert Stearn, Co-operative Th. Service, Pittsburgh. (300)

Meadville, Pa. AIRWAY D. I., Route 19. Exec: Edward F. Dodge, and Bert Stearn, Co-operative Th. Service, Pittsburgh. (385)

Monongahela, Pa., HILLTOP D. I., Route 877. Exec: Lindley B. Dugan, Oliver Kinnear, and Louis Hanna, Hanna Th. Service, Pittsburgh. (400)

Monroeville, Pa., ROUTE #22 D. I. (Pittsburgh). Exec: Allied Drive-In Mgr. Corp., 540 Leader Bldg., Cleveland 15, Ohio. (700)

Moon Township, Pa., DEPENDABLE D. I. (Coraopolis Hgts.). Exec: Norbert and Ernest Stern, Assoc. Drive-In Ths., Pittsburgh. (400)

Morrell, Dunbar Twp., Pa., BLUE RIDGE D. I. Exec: Ted Laskey, Laskey Bros., 131 E. Fayette, Uniontown. (400)

Morrell, Pa., COMET D. I. Exec: A. C. DeMichelis, Strand Th., Dunbar, Pa., and Louis Hanna, Hanna Th. Service, Pittsburgh. (300)

Mundys Corner, Pa., FAMILY D. I., Route 22. Exec: Gus Vaveris, Strand Th., Johnstown. (565)

New Castle, Pa., SKYLINE D. I., Route 224. Exec: Anthony, George, John and Carolyn Warren and Joseph Palmeri, and Louis Hanna, Hanna Th. Service, Pittsburgh. (450)

New Castle, Pa., SUPER CASTLE D. I., Route 422. Exec: D. Castelli, and Vincent Corso, Star Distr. Agy., Pittsburgh. (760)

New Kensington, Pa., FAMILY D. I., Rt. 56, Box 12. Exec: Z. L. Bass, and Louis Hanna, Hanna Th. Service, Pittsburgh. (680)

North Huntingdon Township, Pa., BLUE DELL D. I. Exec: Norbert and Ernest Stern, Assoc. Drive-Ins, Pittsburgh. (500)

Parnassus, Pa., GATEWAY D. I. (New Kensington). Exec: Serrao Bros., Circle Th., New Kensington. (525)

Pittsburgh, Pa., SILVER LAKE D. I., 809 Liberty Ave. Exec: Gabe Rubin, 970 Washington Blvd. (550)

Pittsburgh Pa., SOUTH PARK D. I. Rt. 88. 436 4th Ave. Exec: Norbert and Ernest Stern, Assoc. Drive-Ins. (400)

Punxsutawney, Pa., STARLITE D. I., Route 30. Exec: Bert S. Fetterman, and Louis Hanna, Hanna Th. Service Pittsburgh. (450)

Richland Township, Pa., RANALLI D. I. Exec: Marco Ranalli, and Louis Hanna, Hanna Th. Service, Pittsburgh. (400)

Saint Marys, Pa., FAIRVIEW D. I., Rt. 255. Box 342. Exec: Joseph A. Farrell, and Louis Hanna, Hanna Th. Service, Pittsburgh. (300)

Scottdale, Pa., EVERGREEN D. I., Box 71. Exec: Donald J. Ruth, Ruthorn Entr., and Louis Hanna, Hanna Th. Service, Pittsburgh. (300)

Sewickley, Pa., BROOKSIDE D. I., Warrendale Rd. P. O. Box 199, R.D. #2. Exec: R. W. Thomson, Jr., and Vincent Corso, Star Distr. Agy., Pittsburgh. (400)

Sharon, Pa., HICKORY D. I., Route 62, Exec: Chris Lampros, 636 New Castle Road, Farrell (650)

Smithfield, Pa., MOONLIGHT D. I., Route 119. Exec: Steve Danko, Danko, Sharpe and Dugan, and Louis Hanna, Hanna Th. Service, Pittsburgh. (350)

Somerset, Pa., ROOF GARDEN D. I. Exec: J. R. Betters, Vogue Terrace, McKeesport, and Louis Hanna, Hanna Th. Service, Pittsburgh. (350)

Springboro, Pa., MAPLE D. I., Route 18. Exec: Paul Remaley, and Louis Hanna, Hanna Th. Service, Pittsburgh. (350)

State College, Pa., STARLIGHT D. I. Exec: F. and S. Drive-In Th. Co., and Bert Stearn, Co-operative Th. Service, Pittsburgh. (600)

Titusville, Pa., AUTO D. I. Exec: A. V. Kunes, Drake Amuse Co., 732 E. Main, and Louis Hanna, Hanna Th. Service, Pittsburgh. (500)

Transfer, Pa., REYNOLDS D. I., Greenville Rd., Rt. 18. Exec: Carl McKnight, Youngstown, Ohio, and Bert Stearn, Co-operative Ths. Serv., Pittsburgh. (400)

Uniontown, Pa., RAINBOW D. I., Route 51. Exec: Ted Laskey, Laskey Bros., 131 E. Fayette St., Uniontown. (450).

Vandergrift, Pa., LEE'S WOODLAND D. I., R. D. #1. Exec: Harold A. Lee, and Louis Hanna, Hanna Th. Service, Pittsburgh. (250)

Warren, Pa., WHITEWAY D. I., Rt. 6, R. D. #3. Exec: Ben White, and Louis Hanna, Hanna Th. Service, Pittsburgh. (400)

Waterford, Pa., SUNSET D. I., Route 97. Exec: Ray Woodward, Kayton Th., Franklin. (350)

Waynesburg, Pa., WAYNESBURG D. I., Route 180. Exec: Louis Stuler, Durward Coe, and Bert Stearn, Co-operative Th. Service, Pittsburgh. (300)

West Brownsville, Pa., CUPPIES D. I. Exec: J. K. Kaupp, and Vincent Corso, Star Dist. Agy., Pittsburgh. (520)

Wexford, Pa., STARLIGHT D. I., Route 19. Exec: J. H. B. Entr., and Bert Stearn, Co-operative Th. Service, Pittsburgh. (700)

Windber, Pa., SILVER D. I., P. O. Box 487. Exec: Maurice Fruhlinger, and Louis Hanna, Hanna Th. Service, Pittsburgh. (300)

West Virginia

(NOTE: See also Cincinnati and Washington Territories)

Arthurdale, W. Va., BIRDS CREEK D. I. (Newburg). Exec: Lester Kaufman. (100)

Bruceton Mills, W. Va., BRUCETON D. I. Exec: Jesse Williams, 424 Brockway, Morgantown. (300)

Blacksville, W. Va., BLACKSVILLE D. I. Exec: Guy Pauley, and Louis Hanna, Hanna Th. Service, Pittsburgh, Pa. (200)

Buckhannon, W. Va., WEST'S D. I. Exec: Garland West, and Louis Hanna, Hanna Th. Service, Pittsburgh, Pa. (350)

Chester, W. Va., HILLTOP D. I., R.F.D. #1. Exec: Charles Pittinger, and Louis Hanna, Hanna Th. Service, Pittsburgh, Pa. (300)

Clarksburg, W. Va., ELLIS D. I., Roue 2. Exec: Ellis Bros., and Joseph Feeney, Pierce Th., Bridgeport. (300)

Clarksburg, W. Va., SNYDER D. I. Exec: Clarence Snyder, and Gray Barker, Box 981. (300)

Clarksburg, W. Va., WARNER'S SKYLINE D. I., Route 19. Exec: Charles Warner. (400)

Elkins, W. Va., ELKINS D. I., Route 33. Exec: Bretsel Lang, Harold Talbott, and Gray Barker, Box 981, Clarksburg. (250)

Elm Grove, W. Va., GROVE D. I. Exec: John Gardner. (500)

Fairmont, W. Va., STARLITE D. I., Pleasant Valley Rd. Exec: Ted Laskey, Laskey Bros., 131 E. Fayette, Uniontown, Pa. (500)

Fairmont, W. Va., TWILIGHT D. I., Box 949. Exec: Theodore Reynolds, R. Hall, B. Artman, and Gray Barker, Box 981, Clarksburg. (500)

Fairview, W. Va., FAIRVIEW D. I. Exec: A. Mercer. (200)

Follansbee, W. Va., OHIO VALLEY D. I. Exec: Louis Hanna, Hanna Th. Service, Pittsburgh, Pa. (300)

Glendale, W. Va., GLENDALE D. I. Exec: Bert Stearn, Co-operative Th. Service, Pittsburgh, Pa. (350)

Grafton, W. Va., GRAFTON D. I. Exec: James Compton, and Gray Barker, Box 981, Clarksburg. (250)

Grantsville, W. Va., GRANTSVILLE D. I. (Under Construction) (—)

Mannington, W. Va., BLACKSHERE PARK D. I Exec: C. P. Church. (400)

Meadowbrook, W. Va., SUNSET D. I., Route 19. Exec: Alex Silay, and Gray Barker, Box 981, Clarksburg. (400)

Metz, W. Va., WILSON D. I., Route 250. Exec: Ernest L. Wilson, Box 16. (150)

Montrose, W. Va., FRIENDLY D. I., Route 219. Exec: Robert E. Phares, and Gray Barker, Box 981, Clarksburg. (150)

Morgantown, W. Va., BUNKER HILL D. I., Fairmount Rd. 19. Exec: Orville Pauley, Box 162B, R. D. 1. (400)

Morgantown, W. Va., OAKS D. I., 174 Fayette St. Exec: Jack Maple and George Sallows, Barneys Th., Point Marion, Pa. (500)

Morgantown, W. Va., TOWN AND COUNTRY D. I., Cheat Canyon Park. Exec: William Coburn, 449 Sanford St., and Gray Barker, Box 981, Clarksburg. (200)

Morgantown, W. Va., WESTOVER D. I. Exec: M. J. Bell, 701 University, and Louis Hanna, Hanna Th. Service, Pittsburgh, Pa. (500)

Mount Harmony, W. Va., MT. HARMONY D. I. Exec: E. C. Wilson. (200)

New Martinsville, W. Va., SKYWAY D. I. Exec: George Delich, Box 232. (300)

New Martinsville, W. Va., WORK'S D. I. Exec: James Work. (400)

Phillipi, W. Va., SKYVIEW D. I. Exec: Alex Silay and Steve Medve, and Gray Barker, Box 981, Clarksburg. (400)

Reedsville, W. Va., PINEVIEW D. I. Exec: Gray Barker, Box 981, Clarksburg. (152)

Short Creek, W. Va., STARLITE D. I. Exec: George M. Kellas, 834 Main, Wheeling. (200)

Smithburg, W. Va., STARDUST D. I. Exec: E. C. Wilson, P. O. Box 16, Metz. (110)

Weirton Heights, W. Va., BELLAIRE D. I. Exec: J. and M. Yacos, 6 Park Ave., and Louis Hanna, Hanna Th. Service, Pittsburgh, Pa. (350)

Wellsburg, W. Va., BLUE MOON D. I., P. O. Box 489. Exec: Camillo Cionni, Box 489. (300)

Weston, W. Va., LOVETTS D. I. Exec: Gray Barker, Box 981, Clarksburg. (150)

PORTLAND TERRITORY

California

Oregon

(NOTE: See also Salt Lake City and San Francisco Territories)

Baker, Ore., OLD TRAIL D. I. Exec: Rex Voeller. (308)

Beaverton, Ore., CANYON D. I. Exec: Mark McDougald, Adamson Ct., 1923 N.W. Kearney, Portland 9. (448)

Bend, Ore., BEND D. I. Exec: Andy Anderson, Forman Bros., Public Service Bldg., Portland. (368)

Coquille, Ore., MYRTLE LANE D. I. Exec: Mr. and Mrs. Lloyd Claver, Coquille Ths. (392)

Cornelius, Ore., CAR VUE D. I. Exec: Pat Patterson, Oregon Ths. Co-Op., 831 N.W. 18th, Portland. (462)

Corvallis, Ore., MIDWAY D. I. (Albany). Exec: Mark McDougald, Adamson Ct., 1923 N.W. Kearney, Portland 9. (488)

Cottage Grove, Ore., MORELOCK D. I. Exec: Cleo Morelock, Arcade Th. (400)

DeLake, Ore., SWAN D. I., P. O. Box 524. Exec: Virgil Wells. (352)

Empire, Ore., MOTOR VUE D. I. (Coos Bay), Box 203. Exec: William Graeper, and Pat Patterson, Oregon Ths. Co-Op., 831 N.W. 18th St., Portland. (392)

Eugene, Ore., EUGENE D. I., 2860 S. Williamette. Exec: Andy Anderson, Forman Bros., Public Service Bldg., Portland. (600)

Eugene, Ore., NORTH END D. I., 3720 Dove Lane. Exec: A. B. Olsen. (430)

Gearhart, Ore., SUNSET D. I., P. O. Box 517. Exec: Pat Patterson, Oregon Ths. Co-Op., 831 N.W. 18th St., Portland. (430)

Grants Pass, Ore., REDWOOD D. I. Exec: Charles Mangel, Rogus Th. (500)

Grove, Ore., GROVE D. I. Exec: L. A. Moore, Oasis Th., Hermiston. (480)

LaGrande, Ore., LaGRANDE D. I. Exec: W. J. Shell, Box 771. (350)

Lebanon, Ore., LEBANON MOTOR VUE D. I. Exec: Tad Nelson. (440)

Madras, Ore., K AND D D. I. Exec: Ken Piercy. (300)

McMinnville, Ore., CORRAL D. I. (Carlton) Exec: C. J. Briggs, Carlton Th., Carlton. (396)

Medford, Ore., STARLITE D. I. Exec: Dan Pavich, R. L. Lippert Tns. Ct., Market St. Bldg., San Francisco. (500)

Medford, Ore., VALLEY D. I. Exec: Aubrey Smith. (426)

Newport, Ore., YAQUINA D. I. Exec: McKivett's Inc., and Oregon Tns. Co-Op. (398)

Pendleton, Ore., PENDLETON MOTOR IN, Rt. 1, Box 145-A. Exec: Stevenson and Anderson. (320)

Portland, Ore., AMPHITHEATRE D. I., 9727 N.E. Union Ave. Exec: Andy Anderson, Forman Bros., Public Service Bldg. (692)

Portland, Ore., BARBUR BLVD. D. I. Exec: Pat Patterson, Oregon Ths. Co-Op., 831 N.W. 18th St. (550)

Portland, Ore., 82ND ST. D. I., 9600 S.E. 82nd. Exec: Andy Anderson, Forman Bros., Public Service Bldg. (820)

Portland, Ore., SANDY BLVD. D. I., 9345 N.E. Sandy Blvd. Exec: Andy Anderson, Forman Bros., Public Service Bldg. (890)

Portland, Ore., SUPER 99 D. I., Highway 99. Exec: Andy Anderson, Forman Bros., Public Service Bldg. (620)

Reedsport, Ore., SHORELINE D. I., Highway 101. Exec: F. Earl Blatazar, Pacific Th. (300)

Roseburg, Ore., PINE MOTOR IN, Highway 99. Exec: Don Radabaugh, Indian Th. (495)

Salem, Ore., SALEM D. I., Rt. 2, Box 347-K. Exec: Andy Anderson, Forman Bros., Public Service Bldg., Portland. (578)

Springfield, Ore., CAR-VU D. I., P. O. Box 726. Exec: Pat Patterson, Oregon Ths. Co-Op., 831 N.W. 18th St., Portland. (486)

Springfield, Ore., CASCADE D. I. Exec: Western Amuse. Co. (491)

The Dalles, Ore., DALLES D. I. Exec: John Danz, Sterling Th., Inc., Palomar Th. Bldg., Seattle 1, Wash. (391)

Washington

(NOTE: See also Seattle Territory)

Longview, Wash., YOUR D. I., Box 899. Exec: John Danz, Sterling Ths., Inc., Palomar Th. Bldg., Seattle 1. (550)

Vancouver, Wash., RENFRO D. I. Exec: Mark McDougald, Adamson Ct., 1923 N.W. Kearney St., Portland, Ore. (485)

SAINT LOUIS TERRITORY

Illinois

(NOTE: See also Chicago and Des Moines Territories)

Alton, Ill., STARLITE D. I. Exec: Tom L. Bloomer, Ritz Th., Bellville. (485)

Belleville, Ill., SKYVIEW D. I. Exec: Tom L. Bloomer, Ritz Th. (900 and 200 Seats)

Benton, Ill., MIDWAY D. I. Exec: Sullivan and Strauss. (450)

Cairo, Ill., 51 D. I. Exec: H. Eichhorn, Roxy Th., Mounds. (425)

Camargo, Ill., OKAW D. I. Exec: Thomas Falk. (300)

Carbondale, Ill., WARING AUTO D. I., Route 13. Exec: W. E. Waring, Jr., Ritz Th., Cobden. (500)

Carmi, Ill., 460 D. I., U.S. 460 East of Carmi. Exec: R. Tolliver, Ritz Th., Cisne. (500)

Centralia, Ill., CENTRALIA D. I., Rt. 16, P. O. Box 47. Exec: Elbert Butler, Hillsboro. (500 and 200 Seats)

East St. Louis, Ill., E. ST. LOUIS D. I., R.R. 50, Rt. 159, French Village. Exec: I. Wienshienk, Grand Tn., Alton. (567)

East St. Louis, Ill., MOUNDS D. I. (Collinsville). Exec: Millard Komm, Komm Ct., 2227 S. Broadway, St. Louis 4, Mo. (700)

Effingham, Ill., RUSTIC STARLITE D. I., Route 40. Exec: Frisina Amuse. Co., Roxy Th. Bldg., Springfield. (400)

Fairfield, Ill., FAIRFIELD D. I. Exec: Louis LaGreco. (350)

Fiora, Ill., RENDEZVOUS D. I., Rt. 45, P. O. Box 92. Exec: Harry Jones, Valley Drive-in Corp. (400)

Harrisburg, Ill., HARRISBURG D. I. Exec: O. J. Ingram. (465)

Herrin, Ill., EGYPTIAN D. I., Rt. 148, 4 C Lane. Exec: Wayne L. Smith. (600)

Herrin, Ill., MARLOW'S D. I., Route 148. Exec: John Marlow. (1000)

Highland, Ill., AIR PARK D. I., Hwy. 40. Exec: J. Schrempp, Nat. Tn. Supply, 3212 Olive St., St. Louis, Mo. (200)

Jacksonville, Ill., 67 D. I. Exec: H. Busey, P. O. Box 170. (350)

Litchfield, Ill., SKYVIEW D. I. Exec: Frisina Amuse. Co., Roxy Th. Bldg., Springfield. (400)

Lovington, Ill., HECKS OUT DOOR D. I., P. O. Box 152. Exec: Heck Randol. (400)

Mattoon, Ill., SKYWAY D. I. Exec: Ray Parker, 8741 Radley Ct., Brentwood, Mo. (536)

Metropolis, Ill., EL CAPITAN D. I., Route 45. Exec: Ed Clark, Massac Th. (250)

Mount Carmel, Ill., CARMEL D. I. Exec: Keith Coleman, American Th. (400)

Mount Olive, Ill., SUNSET D. I., Near U.S. 66 and Ill. 138. Exec: Louis Odorizzi. (275)

Mount Vernon, Ill., MT. VERNON D. I., Rt. 148. Exec: Frank Glenn, Ramaroa. (500)

Mount Vernon, Ill., STARLAND D. I. Exec: Frank Glenn, Tamaroa. (700)

Olney, Ill., OLNEY D. I., Hwy. 50. Exec: R. Worthey, Box 41. (300)

Pana, Ill., TANNER D. I., Exec: Herman Tanner, Liberty Th., Vandalia. (400)

Paris, Ill., TWIN LAKES D. I., North Main, Rt. 1. Exec: J. Vestal. (500)

Quincy, Ill., GEM CITY D. I., P. O. Box 635. Exec: Robert Ellery, Gem City Drive-In Corp. (500)

Robinson, Ill., GORDON D. I., Gordon Junction, Exec: Frisina Amuse. Co., Roxy Th. Bldg., Springfield. (450)

Salem, Ill., CLUSTER D. I. Exec: Loren Cluster, Lyric Th. (600)

Sandoval, Ill., HOLLYWOOD D. I., Hwy. 50. Exec: Rollen Robinson. (300)

Shelbyville, Ill., KAY D. I. Exec: M. Stewartson. (350)

Springfield, Ill., 66 D. I. Exec: Kerasotes Ths., Kerasotes Th. Bldg. (1200)

Springfield, Ill., SPRINGFIELD D. I., Hwys. 66 and 29. Exec: J. N. Sikes, 307 Washington St., Waukegan. (1200 and 150 Seats)

Steeleville, Ill., ARROW D. I. Exec: Stuart Morgenstern. (400)

Sullivan, Ill., SULLIVAN D. I. Exec: Lee Norton. (Under Construction) (—)

Tamaroa, Ill., MELODY D. I., Hwy. 51. Exec: Frank Glenn. (300)

Taylorville, Ill., FRISINA D. I. Exec: Frisina Amuse. Co., Roxy Th. Bldg., Springfield. (400)

Thayer, Ill., ROUTE #4 D. I. Exec: William Swift, Gaiety Th., Virden. (300 and 100 Seats)

Vandalia, Ill., TANNER D. I. Exec: Herman Tanner, Liberty Th. (400)

Woodriver, Ill., ALTWOOD D. I. (East Alton), Old St. Louis Rd. Exec: Dubinsky Bros., Box 1986, 201 Walton Bldg., Lincoln, Nebr. (570)

Indiana

(NOTE: See also Chicago, Cincinnati and Indianapolis Territories)

Mount Vernon, Ind., MT. VERNON D. I., Exec: Joseph Nickolick. (378)

Iowa

(NOTE: See also Des Moines and Omaha Territories)

Keokuk, Ia., SKYLARK D. I. Exec: Frisina Amuse. Co., Roxy Th. Bldg., Springfield. Ill. (425)

Kentucky

(NOTE: See also Cincinnati, Indianapolis and Memphis Territories)

Kevil, Ky., PARK D. I., Route 1. Exec: Forrest O. Shelby, and A. R. Dietz, 3142 Olive St., St. Louis, Mo. (225)

Murray, Ky., 95 D. I. Exec: American Drive-In Th. Corp., 320 W. Jefferson, Louisville. (500)

Paducah, Ky., PADUCAH D. I., Lone Oak Rd. Exec: Columbia Amuse. Co., Arcade Th. Bldg. (500 and 100 Seats)

Paducah, Ky., STARLITE D. I., New Benton Rd. Exec: Lake Edwards. (381)

Missouri

(NOTE: See also Kansas City and Memphis Territories)

Affton, Mo., RONNIE'S D. I. (St. Louis), Baptist Ch. La. and Lindbergh Drive. Exec: Lester Kropp, Wehrenberg Tns., 2730 Cherokee St., St. Louis. (984)

Arcadia, Mo., KILLARNEY D. I. (Pilot Knob). Exec: William Basden, Pilot Knob. (250)

Ava, Mo., ALVIN AIRWAY D. I., Nr. Christian Co. Line. Exec: R. L. Honeyman. (—)

Ava, Mo., PETTIT'S D. I. Exec: L. H. Pettit. (Under Construction) (—)

Bridgeton, Mo., SKYLINE D. I. Exec: Ray Parker, 8741 Radley St., Brentwood. (650 and 20 Seats)

Centralia, Mo., BEBE D. I. (Springfield). Exec: E. Bebemeyer. (250)

Charleston, Mo., CHARLESTON D. I. Exec: D. B. Stout, Box 471, Cairo, Ill. (200)

Columbia, Mo., BROADWAY D. I., 1100 Block Broadway. Exec: Commonwealth Amuse. Co., 215 W. 18th, Kansas City. (400)

Des Peres, Mo., MANCHESTER D. I. Exec: Phil Smith Ct., Boston, Mass., and William Powell, Gem Th., St. Johns. (500)

Dexter, Mo., FAMILY D. I., P. O. Box 264. Exec: Miss V. Lawrence, 610 College, Apt. 1, Columbia. (448)

Doniphan, Mo., STADIUM D. I. Exec: Mrs. Ethel Chilton. (150)

Farmington, Mo., CORRAL D. I. Exec: Edwards-Plumlee Ct., Ritz Th. (400)

Fredericktown, Mo., HI-Y D. I. Exec: L. A. Mercier, Mercier Th. (250)

Fulton, Mo., FULTON D. I. Exec: Don Fike. (386)

Hannibal, Mo., SKY-HI D. I. Exec: Frisina Amuse. Co., Roxy Th. Bldg., Springfield, Ill. (350)

Houston, Mo., SUNSET D. I. Exec: H. E. Lay. (350)

Illmo, Mo., CAPE D. I. (Cape Girardeau), U.S. 61, Illmo P. O. Exec: H. O. Bates. (500)

Jackson, Mo., SHERMAN'S D. I. (Bloomfield). Exec: Mrs. William Sherman, Sherman Th., Bloomfield. (Under Construction) (—)

Lebanon, Mo., MOONLIGHT D. I., Route 32. Exec: C. Hough. (250 and 100 Seats)

Marshfield, Mo., SKYLINE D. I. Exec: Lloyd E. Schmidt. (150)

Mexico, Mo., LITTLE DIXIE D. I. Exec: Frisina Amuse. Co., Roxy Th. Bldg., Springfield, Ill. (450)

Paris, Mo., MAJOR D. I. Exec: Mrs. Edith Major. (200)

Perryville, Mo., HILLTOP D. I., Rt. 25. Exec: A. C. Mercier, Mercier Th. (285)

Pevely, Mo., 61 D. I. Exec: Henry Wendt, and A. R. Dietz, Cooperative Ths., 3142 Olive, St. Louis. (700)

Poplar Bluff, Mo., POPLAR BLUFF D. I., Rt. 67. Exec: Rodgers Ct., 230 Eighth St., Cairo, Ill. (580)

Rolla, Mo., ROLLA D. I., U. S. No. 66. Exec: H. Blount, Plaza Th., Potosi. (750)

Saint Ann's Village, Mo., AIRWAY D. I. (Overland), 10900 St. Charles Rd. Exec: Phil Smith Ct., Boston, Mass. (1000)

Saint Ann's Village, Mo., ST ANN D. I. (St. Louis), St. Charles Rock Rd. Exec: Edward Arthur, Fanchon and Marco, 527 N. Grand, St. Louis. (1000)

Saint Charles, St. Louis Co., Mo., NORTH D. I., Hwy. 99 and St. Cyr. Rd. Exec: Clarence Kaimann, Kaimann Booking Offices, 4102a W. Florissant, St. Louis. (1000)

Saint Charles, Mo., ST. CHARLES D. I. Exec: St. Charles Drive-In Th. Corp., Kaimann Booking Office, 4102a W. Florissant, St. Louis. (—)

Saint Louis, Mo., 66 PARK IN, Hwy. 66 and Sappington Rd. Exec: Lester Kropp, Wehrenberg Ths., 2735 Cherokee St. (800)

Salem, Mo., STARLITE D. I. Exec. H. Graham, 2117 Hadley, St. Louis. (248)

Sikeston, Mo., DELTA D. I., Box 376. Exec: Miss G. Twitty, and A. R. Dietz, 3142 Olive St., St. Louis. (350)

Sikeston, Mo., SIKESTON D. I. Exec: Mrs. O. W. McCutchen, Ritz Th., Blytheville, Ark. (450)

Warrenton, Mo., MOTO VU D. I. Exec: A. C. Wooten, 2711 Troost St., Kansas City. (250)

West Quincy, Mo., QUINCY D. I. Exec: A. R. Dietz, Cooperative Ths., 3142 Olive St., St. Louis. (500)

Willow Springs, Mo., WILLOW D. I. Exec: R. D. Fisher. (184)

SALT LAKE CITY TERRITORY

Idaho

(NOTE: See also Seattle Territory)

Blackfoot, Ida., MOTOR-VU D. I. Exec: Albert Barrott. (490)

Boise, Ida., BOISE D. I., West of City, P. O. Box 2558. Exec: J. W. Naylor. (350)

Boise, Ida., BROADWAY D. I. Exec: J. W. Naylor, Boise Drive-In Th. (400)

Buhl, Ida., MOON-GLO D. I. Exec: C. C. Voeller. (280)

Burley, Ida., AL FRESCO D. I., 2 Mi. W. of Burley. Exec: I. H. Harris, Harris-Voeller Ct. (350)

Caldwell, Ida., MOTOR-VU D. I., P. O. Box 38. Exec: Frank Judd. (300)

Caldwell, Ida., TERRACE D. I. Exec: Virgil Odell. (300)

Coeur d'Alene, Ida., SHOWBOAT D. I. Exec: Orrin E. Lee. (400)

Emmett, Ida., EMMETT D. I. Exec: Virgil Odell. (200)

Idaho Falls, Ida., MOTOR-VU D. I., Yellowstone Hwy. 191. Exec: J. H. Moran, Laurel, Mont. (500)

Idaho Falls, Ida., SKY-VU D. I. Exec: Ralph Prestwich. (450)

Jerome, Ida., AUTO VU D. I. Exec: H. H. Harris. (210)

Meridian, Ida., TEMPLE D. I. Exec: K. R. Krider. (350)

Montpelier, Ida., MOTOR-VU D. I. Exec: Russ Dauterman, 1800 Harrison Ave., Salt Lake City 5, Utah. (300)

Nampa, Ida., NAMPA-CALDWELL D. I. Exec: B. R. Botkin, Meridian. (300)

Osburn, Ida., KELTON D. I. Exec: George Kelton. (300)

Payette, Ida., PAY-ONT D. I. Exec: Rex Voeller, Nyssa, Ore. (300)

Pocatello, Ida., STAR-LITE D. I. Exec: Clyde Blasius, Westates, Inc., 351 S. State, Salt Lake City, Utah. (538)

Pocatello, Ida., SUNSET D. I. Exec: Clyde Blasius, Westates, Inc., 351 S. State, Salt Lake City, Utah. (350)

Rexburg, Ida., TETON D. I. Exec: Clyde Blasius, Westates, Inc., 351 S. State, Salt Lake City, Utah. (350)

Twin Falls, Ida., MOTOR-VU D. I., Kimberly Rd., P. O. Box 728. Exec: Clyde Blasius, Westates, Inc., 531 S. State, Salt Lake City, Utah. (437)

Twin Falls, Ida., MOVIE CAR-RAL D. I. Exec: Clyde Blasius, Westates, Inc., 351 S. State, Salt Lake City, Utah. (390)

Montana

Billings, Mont., CITY-VU D. I. Exec: Steve Trenka. (400)

Billings, Mont., MOTOR-VU D. I. Exec: J. H. Moran. (600)

Billings, Mont., SAGE D. I. Exec: Allen Klindt. (500)

Bozeman, Mont., STAR-LITE D. I. Exec: Clyde Blasius, Westates, Inc., 351 S. State, Salt Lake City, Utah. (330)

Butte, Mont., BRIDGEWAY D. I. Exec: E. R. Munger, Box 771, Helena. (500)

Butte, Mont., CREST D. I. Exec: R. F. Wilmert, 2201 Ottowa St. (300)

Butte, Mont., MOTOR-VU D. I. Exec: R. F. Wilmert, 2201 Ottowa St. (500)

Cut Bank, Mont., RANCH AUTO D. I. Exec: J. E. Kelly. (210)

Glasgow, Mont., WEST D. I. Exec: E. H. Davison. (350)

Glendive, Mont., SKYLARK D. I. Exec: Clyde Blasius, Westates, Inc., 351 S. State, Salt Lake City, Utah. (300)

Glendive, Mont., STAR-LITE D. I., P. O. Box 320. Exec: Bob and Bill Johnson. (250)

Great Falls, Mont., MOTOR-VU D. I. Exec: Clyde Blasius, Westates, Inc., 351 S. State, Salt Lake City, Utah. (500)

Hamilton, Mont., STARLITE D. I. Exec: Floyd Bailey. (225)

Hardin, Mont., SKY-VU D. I. Exec: Conrad Seader. (250)

Havre, Mont., HAVRE D. I. Exec: A. M. Jolley, 206 Marwood Dr., Salt Lake City, Utah. (—)

Havre, Mont., SUNSET D. I. Exec: Emil Don Tigney and Clarence Golder. (300)

Helena, Mont., SKY-HI D. I. Exec: A. M. Jolley, 206 Marwood Dr., Salt Lake City, Utah. (—)

Helena, Mont., SUNSET D. I. Exec: E. R. Munger, Box 771. (500)

Kalispell, Mont., SUNDOWN D. I. Exec: Carl Anderson. (250)

Lewistown, Mont., WESTERNAIRE D. I., P. O. Box 211. Exec: Frank Machler. (200)

Livingston, Mont., TWILIGHT D. I., 310 E. Park Exec: Ed Boehm. (400)

Miles City, Mont., SUNSET D. I. Exec: Jack Holmes. (250)

**Not included in analysis or statistics.*

Missoula, Mont., MOUNTAIN VU D. I. Exec: E. K. Taylor, 112 Mary Ave. (400)

Missoula, Mont., STATE D. I. Exec: William Fowers. (400)

Sidney, Mont., MOTOR-VU D. I. Exec: Jack Suckstorff. (280)

Oregon

(NOTE: See also Portland and San Francisco Territories)

Ontario, Ore., PAY ONT D. I. Exec: Rex Voeller, Old Trail Drive-In, Baker. (300)

Utah

American Fork, U., STARLITE D. I. Exec: Spencer Burkinshaw, Midvale. (400)

Bountiful, U., MOTOR-VIEW D. I., Hwy. 91. Exec: J. N. Bills. (580)

Brigham City, U., AUTO-VU D. I. Exec: George Greghead. (330)

Dragerton, U., STARLITE D. I. Exec: Russ Dauterman, 1295 2nd Ave., Salt Lake City. (240)

Layton, U., DAVIS D. I., P. O. Box 247. Exec: Jonn Bugger. (400)

Layton, U., LAYTON D. I. Exec: Hawk Th. Ct., 260 E. 1st So., Salt Lake City. (300)

Logan, U., CACHE D. I., P. O. Box 476. Exec: Harris-Voeller Ths., Burley, Idaho. (350)

Logan, U., LOGAN D. I., Hwy. 91, P. O. Box 476. Exec: Harris-Voeller Ths., Burley, Idaho. (350)

Midvale, U., UTE D. I. Exec: Horace and Spencer Burkinshaw. (580)

Ogden, U., MT. OGDEN D. I., 3700 Wall Ave. Exec: Stephens Bros., 1220 Binford St. (500)

Ogden, U., STAR-LITE D. I., 1876 Washington Blvd. Exec: Cliff Peterson. (350)

Ogden, U., WEBB D. I., Route 4. Exec: Assoc. Amuse. Co. (785)

Orem, U., GENEVA D. I., Hwy. 91. Exec: Richard Morgan, Consolidated Ths., 260 E. 1st So., Salt Lake City. (624)

Price, U., SUNSET D. I. Exec: Billy R. Webb. (280)

Provo, U., PIONEER D. I., 1255 S. Springfield Rd. Exec: Clyde Blasius, Westates, Inc., 351 S. State, Salt Lake City. (500)

Roy, U., RIVERDALE D. I. Exec: R. Tulles. (350)

Riverdale, U., WEBER D. I. Exec: Clyde Blasius, Westates, Inc., 351 S. State, Salt Lake City. (—)

Saint George, U., DIXIE D. I. Exec: R. M. Reber. (240)

Salt Lake City, U., AIRPORT D. I., 2700 W. North Temple. Exec: Richard Morgan, Consolidated Ths., 260 E. 1st So. (350)

Salt Lake City, U., AUTORIUM D. I., 2nd West and 21st So. Exec: Richard Morgan, Consolidated Ths., 260 E. 1st So. (655)

Salt Lake City, U., HYLAND D. I., 3670 Highland Dr. Exec: Richard Morgan, Consolidated Ths., 260 E. 1st So. (845)

Salt Lake City, U., MOTOR-VU D. I., 3500 E. 33rd So. Exec: Erick Peterson. (700)

Salt Lake City, U., OAK HILLS D. I. Exec: D. K. Edwards, Jos. Lawrence Ths., 310 Utah Oil Bldg. (600)

Salt Lake City, U., PARK-VUE D. I. Exec: E. Everett, 540 W. 13th So. (498)

Salt Lake City, U., REDWOOD D. I., 260 E. First So. Exec: Mel Smart. (750)

Salt Lake City, U., WOODLAND D. I. Exec: E. N. Woodland, 4005 S. 7th East. (500)

Springville, U., CINEMOTOR D. I., 140 S. 2nd E. Exec: W. A. Gilhool. (500)

Tooele, U., MOTOR-VU D. I. Exec: S. L. Gillette, 251 E. 2nd So., Salt Lake City. (278)

Vernal, U., STARLIGHT D. I. Exec: Shiner Brothers. (300)

Wyoming

(NOTE: See also Denver Territory)

Evanston, Wyo., MOTOR-VU D. I. Exec: Russ Dauterman, 1295 2nd Ave., Salt Lake City, Utah. (200)

SAN FRANCISCO TERRITORY

California

(NOTE: See also Los Angeles Territory)

Alameda, Cal., ALAMEDA D. I., 2145 Webster St. Exec: Nassor Bros., 25 Taylor St., San Francisco. (865)

Alameda, Cal., ISLAND AUTO MOVIES, 791 Thau Way. Exec: J. and W. Garren, and Gordon Allen, 1312 Tennyson Rd., Hayward. (880)

Alton, Cal., HUMBOLDT D. I. Exec: Walter Bell, 1497 Hoover, Eureka. (530)

Antioch, Cal., BRIDGE HEAD D. I. Exec: Stamm Ths., Inc., El Campanil Th., 602 2nd St. (450)

Armona, Cal., KINGS D. I. Exec: W. Paddock and J. E. Meisner, P. O. Box 655, Hanford. (300)

Auburn, Cal., AUBURN D. I., 1139 High St. Exec: Ed Rowden Th. Serv., 276 Golden Gate, San Francisco. (468)

Belmont, Cal., STARLITE D. I., 300 Harbor Blvd. Exec: David Bolton, 168 Golden Gate, San Francisco. (710)

Boulder Creek, Cal., STARVIEW D. I., Big Basin Hwy. Exec: John Forde, and Ed Rowden Th. Serv., 276 Golden Gate, San Francisco. (300)

Carmichael, Cal., WESTERNER D. I. Exec: Robert Gingerich. (400)

Ceres, Cal., CERES D. I., P. O. Box 35. Exec: Redwood-Lippert Ths., 1069 Market, San Francisco. (334)

Chico, Cal., STARLITE D. I., P. O. Box 552. Exec: T. and D., Jr., Enterprises, Inc., 172 Golden Gate, San Francisco. (592)

Colma, Cal., EL RANCHO D. I. (San Francisco), RR #1, Box 288D. Exec: Juniper-Serra Th., Inc., Redwood-Lippert Ths., 1069 Market, San Francisco. (790)

Concord, Cal., CONTRA COSTA MOTOR IN (Sherman Field), 2040 Contra Costa Hwy. Exec: Concord Th. Co., Redwood-Lippert Ths., 1069 Market, San Francisco. (414)

Coalinga, Cal., COALINGA D. I., Box 141. Exec: Harris and Coughbert, and Bowles and Hurley, 723 Griffith Way, Fresno. (375)

Cotati, Cal., REDWOOD D. I., P. O. Box 206. Exec: Redwood Drive-In, Inc., and Guy W. Meek. (552)

Delano, Cal., DEL-MAC D. I., Box 905. Exec: Panero Th. Co., Room 700-A, 25 Taylor St., San Francisco. (400)

Del Paso Heights, Cal., BELL D. I. (Sacramento), 1429 Bell Ave. Exec: J. H. Burnhouse and F. H. Enwald, Web Amuse. Corp. (650)

Dinuba, Cal., MIDWAY D. I. Exec: Unicorn Ths., 25 Taylor St., San Francisco. (494)

Dos Palos, Cal., DOS PALOS D. I., P. O. Box 595. Exec: Julian H. Hales and James Stainton, 1429 Oakhurst, San Carlos. (360)

El Cerrito, Cal., EL CERRITO MOTOR MOVIES, 6600 Fairmont. Exec: El Cerrito Drive-In Ths., Inc., Blumenfeld Ths., 70 Eddy, San Francisco. (912)

Eureka, Cal., BEL-AIR D. I. Exec: Walter Bell, 1497 Hoover. (500)

Eureka, Cal., MIDWAY D. I., % State Th. Exec: Redwood Ths., Inc., Redwood-Lippert Ths., 1069 Market, San Francisco. (505)

Fairfield, Cal., SOLANO D. I. Exec: Tegtmeier and Moore, P. O. Box 357, Suisan. (404)

Firebaugh, Cal., FIREBAUGH D. I., P. O. Box 366. Exec: Bowles and Hurley, 723 Griffith Way, Fresno. (300)

Fresno, Cal., MOON-GLO D. I., Rt. 13, Box 786. Exec: R. and K. Thompson, Carol Carlton, and Leslie Pancake. (675)

Fresno, Cal., STARLITE D. I., % Ed Stokes, 2736 Divisadero. Exec: Redwood-Lippert Ths., 1069 Market, San Francisco. (500)

Fresno, Cal., SUNSET D. I., % Ed Stokes, 2736 Divisadero. Exec: Redwood-Lippert Ths., 1069 Market, San Francisco. (400)

Gilroy, Cal., HECKER PASS D. I., P. O. Box 180. Exec: Hecker Pass Drive-In Co., Inc. and General Theatrical Co., 25 Taylor St., San Francisco. (450)

Hayward, Cal., MOTOR MOVIES. Exec: Allen and Heller, and Gordon Allen, 1312 Tennyson Rd. (600)

Hollister, Cal., MOONLITE D. I., Rt. 1, Box 64. Exec: Hans Severinsm and S. D. Weisbaum, Sunnymount Ths., 988 Market, San Francisco. (480)

Keyes, Cal., STARLITE D. I. Exec: Stanislaus Motor-In, Inc. and Redwood-Lippert Ths., 1069 Market, San Francisco. (552)

Lodi, Cal., TOKAY D. I., Box 187. Exec: Sacramento Amuse. and Development Co., and Ed Rowden Th. Serv., 276 Golden Gate, San Francisco. (314)

Los Molinos, Cal., SUNDOWN D. I. Exec: Larry Tyler, and James Stainton, 1429 Oakhurst Ave., San Carlos. (250)

Madera, Cal., EL RIO D. I. Exec: H. Preciado, and Bowles and Hurley, 723 Griffith Way, Fresno. (384)

Malaga, Cal., MOTOR-IN (Fresno), % Ed Stokes, 2736 Divisadero, Fresno. Exec: Fresno Motor-In, inc. and Redwood-Lippert Ths., 1069 Market, San Francisco. (915)

Mendota, Cal., MARY'S D. I., Box 387. Exec: A. Bou, and Ed Rowden Th. Serv., 276 Golden Gate, San Francisco. (400)

Merced, Cal., STARLITE D. I., Gerard Ave. Exec: United Calif. Ths., Ins. and T. and D. Golden State Ths., 172 Golden Gate, San Francisco. (603)

Merced, Cal., TIOGA D. I., Box 1472. Exec: Sacramento Amuse. and Development Co., and Ed Rowden Th. Serv., 276 Golden Gate, San Francisco. (476)

Monterey, Cal., PARK D. I., Encino and Fairground. Exec: T. and D., Jr., Entr., Inc., and T. and D. Golden State Ths., 172 Golden Gate, San Francisco. (428)

Mountain View, Cal., MONTE VISTA D. I., El Camino and Grant Rd. Exec: S. D. Weisbaum, Sunnymount Ths., 988 Market, San Francisco. (863)

Napa, Cal., KAYVON D. I., P. O. Box 597. Exec: Ernie Graves. (400)

Oakland, Cal., AIRPORT AUTO MOVIES, 131 Jones Ave. Exec: Frank Enea Lucido, 361 Lighthouse Ave., Monterey. (900)

Oroville, Cal., MESA D. I., P. O. Box 1310. Exec: G. Hickox and N. C. Post. (460)

Palo Alto, Cal., PALO ALTO D. I., Bayshore Hwy. and Amarillo Rd. Exec: Guy W. Meek. (580)

Paradise, Cal., PINE BREEZE D. I. Exec: El Rey Th. Co., and T. and D. Golden State Ths., 172 Golden Gate, San Francisco. (363)

Paso Robles, Cal., OAKS D. I., Box 116. Exec: Al Stanford, and Ed Rowden Th. Service, 276 Golden Gate, San Francisco. (325)

Pittsburgh, Cal., AUTO MOVIES, P. O. Box 1271. Exec: Frank Enea Lucido, 361 Lighthouse Ave., Monterey, Cal. (550)

Placerville, Cal., SE-RANCHO D. I. Exec: L. and C. Freitas and V. Banta, and S. D. Weisbaum, Sunnymount Ths., 988 Market St., San Francisco. (450)

Pleasanton, Cal., VALLEY D. I., Box 231, Livermore, Cal. Exec: Westside Ths., and S. D. Weisbaum, Sunnymount Ths., 988 Market St., San Francisco. (365)

Porterville, Cal., PORTERVILLE D. I., Box 990. Exec: Spin Amuse. Co., and Ed Rowden Th. Serviee, 276 Golden Gate, San Francisco. (484)

***Red Bluff, Cal.,** RED BLUFF AUTO MOVIE. Exec: T. and D., Jr., Enterprises, Inc., and T. and D. Golden State Ths., 172 Golden Gate, San Francisco. (350—Closed)

Redding, Cal., STARLIGHT D. I. Exec: United Th., Inc., and Espy and Perkins. (450)

Riverdale, Cal., HILL'S D. I., P. O. Box 206. Exec: Dr. Gerald Hill, and Giles E. Turner. (—)

Roseville, Cal., CITRUS HEIGHTS D. I., P. O. Box 71. Exec: Gen. Theatrical Co., 25 Taylor St., San Francisco. (550)

Sacramento, Cal., FRUITRIDGE D. I., 5201 Fruitridge Rd. Exec: Blumenfeld Ths., 70 Eddy, San Francisco. (848)

Sacramento, Cal., SKYVIEW D. I. Exec: Marvin Martines. (618)

Sacramento, Cal., STARLITE D. I. (N. Sacramento), Rt. 7, Box 900. Exec: Freeway Th. Co., Inc., and Blumenfeld Ths., 70 Eddy, San Francisco. (924)

Salida, Cal., MODESTO D. I., P. O. Box 1124. Exec: Stanislaus Motor-In, Inc., and Redwood-Lippert Ths., 1069 Market, San Francisco. (573)

Salinas, Cal., AUTO MOVIES D. I., East Market and Simas. Exec: Frank Enea Lucido, 361 Lighthouse Ave., Monterey. (500)

Salinas, Cal., SKYVIEW D. I., Sanborn Rd. Exec: Antone and Marvin Martines. (618)

San Francisco, Cal., GENEVA D. I., 2150 Geneve Ave. Exec: Bay City Amuse., Inc., and George and Robert Peterson. (800)

San Francisco, Cal., MISSION D. I., % Sero Amuse. Co., 1638 W. Washington Blvd., Los Angeles. Exec: Bob Benton. (980)

San Francisco, Cal., TERRACE D. I. Exec: Stanislaus Motor-In, Inc., and Redwood-Lippert Ths., 1069 Market. (500)

San Jose, Cal., ALUM ROCK D. I., E. Santa Clara and 37th St. Exec: Andrew Sasso. (500)

San Jose, Cal., EL RANCHO D. I., Alma and Almaden. Exec: P. R. Catalana and A. Yarmie. (800)

San Jose, Cal., MOONLIGHT D. I. (Santa Clara), El Camino Real and Bowers Ave. Exec: T. and D., Jr., Entr., 172 Golden Gate Ave., San Francisco. (990)

San Jose, Cal., SAN JOSE D. I., Rt. 2, Box 479-B. Exec: Gannon Bros., and Gordon Allen, 1312 Tennyson Rd., Hayward. (500)

San Jose, Cal., SHAMROCK D. I., Box 26. Exec: Ed Rowden Th. Service, 276 Golden Gate, San Francisco. (700)

San Leandro, Cal., OAKLAND D. I., 15065 E. 14th St. Exec: Eden Th. Co., Inc., and David Bolton, 168 Golden Gate, San Francisco. (713)

San Leandro, Cal., STADIUM AUTO MOVIE, 15065 E. 14th St. Exec: Eden Th. Co., Inc., and David Bolton, 168 Golden Gate, San Francisco. (826)

San Pablo, Cal., RANCHO D. I., 1220 Connecticut. Exec: Richmond Drive-In, Inc., and Guy W. Meeks. (560)

San Rafael, Cal., MARIN MOTOR MOVIES, 1000 Francisco Blvd. Exec: Blumenfeld Ths., 70 Eddy, San Francisco. (562)

Santa Cruz, Cal., ENCINA D. I. Exec: California Empire Th., Inc., and David Bolton, 168 Golden Gate, San Francisco. (750)

Shafter, Cal., DEL-KERN D. I., Box 1365. Exec: Panero Th. Co., Rm. 700-A, 25 Taylor, San Francisco. (350)

***South San Francisco, Cal.,** STARLITE D. I., 32 S. Linden. Exec: David Bolton, 168 Golden Gate, San Francisco. (800—Closed)

State Line, Cal., TAHOE D. I., Hwy. 50. Exec: William I. Garren, Albany Th., Albany. (300)

Stockton, Cal., HWY. 99 E D. I., R.R. 2, Box 1283. Exec: T. and D. Golden State Ths., 172 Golden Gate, San Francisco. (778)

Stockton, Cal., MOTOR MOVIES, % Esquire Th. Exec: Blumenfeld Ths., 70 Eddy, San Francisco. (887)

Susanville, Cal., LASSEN AUTO MOVIE (Johnsonville). Exec: T. and D., Jr., Entr., Inc., and T. and D. Golden State Ths., 172 Golden Gate, San Francisco. (350)

Tracy, Cal., SHOWBOAT D. I. Exec: Principal Ths., 1640 W. Washington Blvd., Los Angeles. (500)

Turlock, Cal., LUCKEY D. I. Exec: Clayton Gran, 601 W. Main. (450)

Ukiah, Cal., STATE D. I. Exec: Redwood Ths., Inc., and Redwood-Lippert Ths., 1069 Market, San Francisco. (500)

Vallejo, Cal., CRESCENT D. I., County Rd., Box 266. Exec: Guy W. Meek. (550)

Vallejo, Cal., VALLEJO AUTO MOVIES. Exec: Ray Syufy, Rita Th. (710)

Visalia, Cal., SEQUOIA AUTO THEATRE, P. O. Box 1184. Exec: Westland Ths., 291 Golden Gate, San Francisco. (480)

Visalia, Cal., DRIVE IN (Mooney Park), R.R. #6, Box 403. Exec: Redwood-Lippert Ths., 1069 Market, San Francisco. (485)

Watsonville, Cal., STARLITE D. I. Exec: Pacific States Amuse. Co., and T. and D. Golden State Ths., 172 Golden Gate, San Francisco. (637)

West Sacramento, Cal., EL RANCHO D. I., 2000 W. Capital Ave., Rt. 1, Box 1500, Sacramento. Exec: Blumenfeld Ths., 70 Eddy, San Francisco. (752)

Williams, Cal., SUNDOWN D. I. Exec: Ned Steele, Jr. (300)

Woodland, Cal., SUNSET D. I. Exec: Peter Garratte, Yolo Th., 402 Main St. (390)

***Yreka, Cal.,** YREKA D. I. Exec: Oregon-California Ths., Inc., and Redwood-Lippert Ths., 1069 Market, San Francisco. (350—Closed)

Yuba City, Cal., AUTO-SEE D. I. Exec: Redwood-Lippert Ths., 1069 Market, San Francisco. (500)

**Not included in analysis or statistics.*

Nevada

(NOTE: See also Los Angeles Territory)

Reno, Nev., MIDAY D. I. Exec: Midway Enterprises, Inc., 4025 Lankershim Blvd., N. Hollywood, Cal. (350)

Sparks, Nev., EL RANCHO D. I. (Reno). Exec: William David, 988 Market, San Francisco, Cal., and Blumenfeld Ths., 70 Eddy St., San Francisco, Cal. (580)

Oregon

(NOTE: See also Portland and Salt Lake City Territories)

Klamath Falls, Ore., SHASTA D. I., % Pelican Th. Exec: Oregon-California Ths., Inc., and Redwood-Lippert Ths., 1069 Market, San Francisco, Cal. (552)

Hawaii

Honolulu, T. H., DRIVE-IN, P. O. Box 3737. Exec: Consolidated Amuse. Co., 25 Taylor, San Francisco, Cal. (750)

SEATTLE TERRITORY

Idaho

(NOTE: See also Salt Lake City Territory)

Lewiston, Ida., AUTO-VUE D. I., Highway 99. Exec: Robert S. Clark, Saffle Th. Serv., 2325 4th Ave., Seattle, Wash. (450)

Lewiston, Ida., NATURVUE D. I. Exec: L. Daugherty. (350)

Moscow, Ida., AUTO D. I. Exec: Ed Metzgar, P. O. Box 304. (465)

Orchards, Ida., AUTO D. I. Exec: Ed Metzgar, P. O. Box 304, Moscow. (400)

Washington

(NOTE: See also Seattle Terriory)

Aberdeen, Wash., HARBOR D. I. (Montesano), Route 1. Exec: Lou Pressler, 1814 Smith Tower Bldg., 2nd and Yesler, Seattle. (380)

Alderwood Manor, Wash., SNO-KING D. I. Exec: Cosmo J. Rocky, 147 22nd N., Seattle. (500)

Bellingham, Wash., MOTOR-VUE D. I., Highway 99. Exec: Robert S. Clark, Saffle Th. Serv., 2325 4th Ave., Seattle. (450)

Centralia, Wash., TWIN CITY D. I. Exec: Robert S. Clark, Saffle Th. Serv., 2325 4th Ave., Seattle. (725)

Everett, Wash., EVERETT MOTOR MOVIE. Exec: George DeWaide, B. F. Shearer Co., 2318 2nd Ave., Seattle. (725)

Factoria, Wash., SUNSET D. I. (Seattle). Exec: Fred Danz, Sterling Ths., 1304 3rd Ave., Seattle. (800)

Fife, Wash., FIFE D. I. Exec: William Forman. (450)

Kennewick, Wash., HI-LAND D. I., Highway 410. Exec: Howard McGhee, Midstate Amuse. Corp., P. O. Box 398, Walla Walla. (600)

Kennewick, Wash., PARK-IN D. I., Highway 410. Exec: Robert S. Clark, Saffle Th. Serv., 2325 4th Ave., Seattle. (425)

Midway, Wash., MIDWAY D. I., Highway 99. Exec: Lou Pressler, 1814 Smith Tower Bldg., 2nd and Yesler, Seattle. (500)

Millwood, Wash., MOTOR-IN, Highway 53. Exec: Keith Beckwith, P. O. Box 366, North Bend. (750)

Mount Vernon, Wash., SKAGIT D. I. Exec: Ed Snow, Lincoln Th. (482)

Olympia, Wash., SUNSET D. I., Highway 99. Exec: Lou Pressler, 1814 Smith Tower Bldg., 2nd and Yesler, Seattle. (480)

Omak, Wash., VALLEY D. I., Highway 97. Exec: A. J. Varrelman, P. O. Box 242, Pateros. (200)

Othello, Wash., SUNSET D. I. Exec: C. Finkbeiner. (115)

Port Orchard, Wash., RODEO D. I., Route 4. Exec: Robert S. Clark, Saffle Th. Serv., 2325 Fourth Ave., Seattle. (600)

Seattle, Wash., AURORA D. I., Hwy. 99, 13500 Aurora Ave. Exec: Lou Pressler, 1814 Smith Tower Bldg., 2nd and Yesler. (500)

Seattle, Wash., DuWAMISH MOTOR D. I., 112th So. and Hwy. 99. Exec: Lou Pressler, 1814 Smith Tower Bldg., 2nd and Yesler. (700)

Spokane, Wash., AUTO-VUE D. I., Hwy. 195, 112th So. Exec: Lou Pressler, 1814 Smith Tower Bldg., 2nd and Yesler, Seattle. (400)

Spokane, Wash., EAST SPRAGUE D. I., Sprague Ave. Exec: Joe Rosenfield, N. 226 Post. (600)

Spokane, Wash., "Y" D. I. Exec: Robert S. Clark, Saffle Th. Serv., 2325 Fourth Ave., Seattle. (410)

Sunnyside, Wash., STAR-LITE D. I. Exec: Howard McGhee, Midstate Amuse. Corp., P. O. Box 398, Walla Walla. (400)

Tacoma, Wash., AUTO-VUE D. I., Hwy. 99, McChord Field. Exec: Lou Pressler, 1814 Smith Tower Bldg., 2nd and Yesler, Seattle. (600)

Tacoma, Wash., STAR-LITE D. I., Highway 99. Exec: Lou Pressler, 1814 Smith Tower Bldg., 2nd and Yesler, Seattle. (500)

Toppenish, Wash., TOP-HI D. I. Exec: E. A. Darby, Naches Th., Naches. (300)

Walla Walla, Wash., SKY-VUE D. I., Highway 410. Exec: Howard McGhee, Midstate Amuse. Corp., P. O. Box 398. (400)

Wenatchee, Wash., AUTO-VUE D. I., Hwy. 10, Box 57. Exec: Pat Tappan, Greime and Fasken Ths., Vitaphone Th. Bldg. (250)

Yakima, Wash., TOWER D. I., Highway 97. Exec: Frederick Mercy, Jr., First Nat. Ths., P. O. Box 1557. (425)

WASHINGTON D.C. TERRITORY

Delaware

(NOTE: See also Philadelphia Territory)

Delmar, Del., DELMAR D. I., R. D. #2, Rt. 13. Exec: Rube Shore, 1632 Central Parkway, Cincinnati, Ohio. (750)

Maryland

Baltimore, Md., ELKRIDGE D. I. (Elkridge), 6200 Washington Blvd. Exec: O. J. Hickey (600)

Baltimore, Md., GEN. PULASKI D. I. (Whitemarsh), Route 40. Exec: Milton Schwaber (700)

Baltimore, Md., NORTH POINT D. I., N. Point and Battle Grove Rds. Exec: Durkee Ct., Arcade Th. Bldg. (600)

Beltsville, Md., BELTSVILLE D. I., Route 1. Exec: Sidney Lust Ct., 711 14th St. N.W., Washington, D.C. (625)

Cambridge, Md., SUPER 50 D. I. Exec: Harold DeGraw, Peninsula Amusements. (350)

Chestertown, Md., CHESTERTOWN D. I. Exec: B. C. Hart. (150)

Cumberland, Md., CRYSTAL D. I. Exec: Edward D. Crowden. (300)

Cumberland, Md., POTOMAC D. I., Rt. 53, P. O. Box 176. Exec: Baker and Sutherland. (450)

Cumberland, Md., SUPER 40 D. I., Box 1087. Exec: Paul Owen. (450)

Deer Park, Md., PARADISE D. I., Route 2. Exec: A. Kisner. (175)

Elkton, Md., ELKTON D. I., R.D. #2, Rt. 40. Exec: Rube Shor, 1632 Central Parkway, Cincinnati, Ohio. (450)

Frederick, Md., BRADDOCK D. I. Exec: H. C. Bondurant. (—)

Frederick, Md., FAMILY D. I. Exec: E. F. Lane. (150)

Glen Burnie, Md., GOV. RITCHIE D. I., Rt. 301 and Gov. Ritchie Hwy. Exec: E. M. Loew Ct., Boston, Mass. (500)

Hancock, Md., HANCOCK D. I., R.F.D. #2. Exec: I. W. Linebaugh. (250)

Lexington Park, Md., TOWNE D. I., 34 Tanner Ave. Exec: J. Fruchtman. (300)

McCoole, Md., ALLEGANY D. I. Exec: Eston and Albert Brill. (200)

McCoole, Md., HIROCK D. I. Exec: J. E. Whetsell. (150)

***Millington, Md.,** MILLINGTON D. I. Exec: W. E. Lewis. (100—Closed)

Mount Lena, Md, HIWAY D. I. (Hagerstown), Dual Hwy., P. O. Box 247. Exec: D. Weinberg. (500)

***North Branch, Md.,** FAMILY D. I. Exec: E. Mueller. (16mm. Film)

Williamsport, Md., HAGER D. I., Route 11. Exec: Fred Ungar. (350)

Virginia

Abingdon, Va., MOONLIGHT D. I., Route 2. Exec: T. D. Field. (400)

Alexandria, Va., MT. VERNON D. I., Route 1. Exec: E. M. Loew Ct., Boston, Mass. (750)

Alexandria, Va., SUNSET D. I., Leesburg Pike Rt. 7. Exec: Harry Wilson, 6500 Carlyn Ct., Falls Church. (300)

Alta Vista, Va., ALTA D. I., U.S. Hwy. 29. Exec: A. Donahue. (200)

Arlington, Va., AIRPORT D. I., 2001 Jefferson Davis Hwy. Exec: Paul J. Foley. (1000)

Austinsville, Va., AUSTINSVILLE D. I. Exec: G. W. McGee. (200)

***Aylett, Va.,** AYLETT D. I. Exec: R. S. Flippo. (16mm. Film)

Bassett, Va., FAMILY D. I., Bassett Forks. Exec: Cecil Ward. (300)

Bedford, Va., CENTER D. I. Exec: G. H. Summerson. (175)

Big Stone Gap, Va., HIWAY D. I. Exec: E. B. Mullins. (200)

Blackstone, Va., GROVE D. I. Exec: Z. T. Purdue. (275)

Blackwood, Va., CENTRAL D. I. Exec: H. Kiser and R. Lodge. (150)

Buchanan, Va., MT. JOY D. I. Exec: Jack Jackson. (250)

Buena Vista, Va., MT. VIEW D. I. Exec: Sebert Hull, Hull and Phillips. (175)

Carrsville, Va., CARRSVILLE D. I. Exec: H. J. Lyon. (300)

Charlottesville, Va., RIDGE D. I., P. O. Box 671. Exec: Neighborhood Ths., Richmond. (548)

Chase City, Va., CHASE CITY D. I. Exec: R. E. Green. (200)

Chatham, Va., STARLITE D. I. Exec: Everett Haley. (250)

Christiansburg, Va., MIDWAY D. I. (Formerly Montgomery). Exec: J. D. Conklin, Radford. (200)

Cismont, Va., SEVEN PINES D. I., Hwy. 231. Exec: J. G. Pugh. (100)

Clarkton, Va., TRI COUNTY D. I. Exec: C. F. Branscome. (150)

Clarksville, Va., CLARKSVILLE D. I. Exec: O. P. Chandler, Jr. (200)

Coeburn, Va., LONESOME PINE D. I. (Norton), 520 Park Ave. Exec: P. C. Dotson. (175)

***Colonial Beach, Va.,** BEACH D. I. Exec: W. P. Worman, T. E. Campbell and E. Toft. (16mm. Film)

Copper Hill, Va., VEST D. I. Exec: S. G. Vest. (150)

Covington, Va., CALLAGHAN D. I., Route 2. Exec: E. L. Lockhart. (200)

Covington, Va., HIWAY D. I. Exec: Harry W. Robertson. (300)

Craddock, Va., SUPER 17 D. I., P. O. Box 2068. Exec: W. R. Saunders. (500)

Crozet, Va., CROZET D. I. Exec: R. H. Hurt. (300)

Culpepper, Va., PITTS D. I. Exec: Benj. Pitts Ct., Fredericksburg. (200)

Danville, Va., CRESCENT D. I. Exec: T. A. Little. (500)

Danville, Va., 360 D. I. Exec: L. W. Lea. (450)

Dublin, Va., PULASKI D. I., Route 11. Exec: Earl B. Faw. (175)

East Stone Gap, Va., POWELL D. I. Exec: M. K. Murphy. (280)

Elk Creek, Va., ELK CREEK D. I. Exec: R. S. Jones. (125)

Elkton, Va., BLUE RIDGE D. I. Exec: R. L. Bean. (150)

Elkton, Va., CAVALIER D. I. Exec: Valley Entr., 1336 New York Ave. N.W., Washington, D. C. (300)

Emporia, Va., EMPORIA D. I. Exec: Valley Entr., 1336 New York Ave., N.W., Washington, D. C. (178)

**Not included in analysis or statistics.*

Farmville, Va., FARMVILLE D. I. Exec: Neighborhood Ths., Richmond. (400)

Floyd, Va., PINE TAVERN MOVIE PARK. Exec: L. Branscome. (150)

Fredericksburg, Va., PITTS D. I. Exec: Benj. T. Pitts Ct. (546)

Fries, Va., HESTERS D. I. Exec: W. H. Hester. (225)

Front Royal, Va., PITTS D. I. Exec: Benj. T. Pitts Ct., Fredericksburg. (500)

Galax, Va., AIRPORT D. I. Exec: R. F. Jones. (200)

Galax, Va., MIDWAY D. I., Route 221. Exec: R. F. Jones. (300)

Galax, Va., STAR D. I. Exec: Cecil Curtis. (300)

Gate City, Va., SUNDOWN D. I., Gate City Hwy., Rt. 6. Exec: Sundown Th. (200)

Gordonsville, Va., GORDONSVILLE D. I. Exec: E. L. Ornduff. (100)

Hampton, Va., LUST D. I. (Hilton Village), P. O. Box 143. Exec: Sidney Lust Ct., 711 14th St. N.W., Washington, D. C. (760)

Harrisonburg, Va., HARRISONBURG D. I., Box 685. Exec: R. L. Bean. (300)

Harrisonburg, Va., ROTH D. I. Exec: Valley Entr., 1336 New York Ave., N.W., Washington, D. C. (300)

Hillsville, Va., HILLSVILLE D. I. Exec: M. P. Newman. (253)

Kenbridge, Va., K and T D. I. Exec: Kendig and Tanner. (200)

Keysville, Va., KEYSVILLE D. I. Exec: W. L. Torytiess. (150)

Lawrenceville, Va., LAWRENCEVILLE D. I. Exec: Valley Entr., 1336 New York Ave., N.W., Washington, D. C. (150)

Lexington, Va., LEE D. I. Exec: R. Perdue. (220)

Louisa, Va., DICKS D. I., R.F.D. #2. Exec: R. G. Robertson. (100)

Louisa, Va., TALLEY HO D. I. Exec: H. C. Talley. (200)

Lynchburg, Va., AMHERST D. I. Exec: Neighborhood Ths., Richmond. (495)

Lynchburg, Va., HARVEY'S D. I. Exec: R. L. White. (500)

Manassas, Va., PITTS D. I. Exec: Benj. T. Pitts Ct., Fredericksburg. (200)

Marion, Va., SKYVIEW D. I., P. O. Box 693. Exec: W. Branscome. (280)

Martinsville, Va., CENTRAL D. I. Exec: Mrs. F. W. Carper. (200)

Martinsville, Va., FRIENDLY D. I. Exec: Cecil Ward. (300)

Martinsville, Va., MARTINSVILLE D. I., Hwy. 220. Exec: W. A. Davis, F. B. Davis, and S. B. Terry. (300)

McClure, Va., LEE OPEN AIR D. I., Route 64. Exec: William Southern. (100)

New Canton, Va., ARVONIA D. I. Exec: W. D. Browning, Jr. (100)

New Castle, Va., LYNN D. I. Exec: Jerome Abbott. (150)

Newport News, Va., GREEN ACRES AUTO PARK, Box 461, 39th St. and Aberdeen. Exec: Gordon Bros. (500)

Norfolk, Va., NORFOLK D. I., Virginia Beach Blvd., Rt. 58. Exec: Fabian Ct., 1501 Broadway, New York, N. Y. (800)

Norfolk, Va., WILDER D. I. Exec: Wilder Ct., Colley Th. Bldg. (650)

Orange, Va., ORANGE D. I. Exec: Wally Johnson. (100)

Patrick Springs, Va., PATRICK D. I. Exec: Cecil Ward. (230)

Pearisburg, Va., PARK D. I., Box 147. Exec: Linden Hurst. (300)

Petersburg, Va., BLUE STAR D. I. Exec: Kent Benson. (250)

Petersburg, Va., PARK D. I., 2400 E. Bank, P. O. Box 813. Exec: W. R. Saunders. (500)

***Petersburg, Va.,** PETERSBURG D. I. Exec: F. K. McKinnish. (175—Closed)

Portsmouth, Va., AUTOPORT D. I. Exec: George Davis. (675)

Radford, Va., HI WAY D. I., Rt. 11, P. O. Box 842. Exec: C. A. Lucas. (416)

Richland, Va., GUY'S D. I. Exec: F. G. Flannery, Jr. (300)

Richmond, Va., BELLWOOD D. I., Rt. 1, Box 1896. Exec: Neighborhood Ths. (1000)

Richmond, Va., BROADWAY OPEN AIR D. I., 4116 Grove Ave. Exec: E. H. Dreylinger. (504)

Richmond, Va., DIXIE D. I., 219 E. Main. Exec: Childress and Childress. (355)

Roanoke, Va., LEE HI D. I., Rt. 11, Lee Hwy. Exec: J. R. Francis. (600)

Roanoke, Va., NORTH 11 D. I., Peters Creek Rd. Exec: R. C. Saunders. (400)

Roanoke, Va., SHENANDOAH D. I. Exec: L. I. Theimer. (300)

Roanoke, Va., STAR CITY D. I. Exec: Warner and Chance. (250)

Roanoke, Va., TRAIL D. I. Exec: G. A. Mundy. (250)

Rocky Mount, Va., FAIRGROUND D. I. Exec: Cecil Ward. (200)

Rocky Mount, Va., STAR VUE D. I. Exec: J. B. Allman. (200)

Rural Retreat, Va., HILAND D. I. Exec: C. E. Dalton. (150)

Sandston, Va., RICHMOND D. I., Williamsburg Rd. Exec: J. J. Kimmel. (500)

South Boston, Va., HIWAY 501 D. I., P. O. Box 409. Exec: E. R. English. (200)

South Boston, Va., MOONLITE D. I., Route 58. Exec: G. H. Vaughan. (100)

South Hill, Va., OAK D. I. Exec: G. V. Jenkins and C. W. Gregary. (—)

***Stoney Creek, Va.,** STONEY CREEK D. I. Exec: Allen C. Fish. (200—Closed)

Stuart, Va., SKYVUE D. I. Exec: C. F. Branscome. (150)

***Stuartsville, Va.,** STUARTSVILLE D. I. Exec: R. M. Smith. (16mm. Film)

Suffolk, Va., PLANTATION D. I. Exec: Cecil Houck. (500)

Suffolk, Va., SUFFOLK D. I. Exec: Valley Entr., 1336 New York Ave. N.W., Washington, D. C. (300)

Tazewell, Va., SUNSET D. I. Exec: T. D. Field. (200)

Troy, Va., HUNTERS D. I. Exec: J. T. Robinson, Jr. (100)

Van Sant, Va., VAN SANT D. I. Exec: J. J. Kraft, Jr. (300)

Vinton, Va., DIXIE D. I., P. O. Box 157. Exec: E. C. Creasy and W. A. Bohon. (275)

Virginia Beach, Va., BEACH D. I. Exec: Allen Soble, Franklin. (—)

Warrenton, Va., WARRENTON D. I. Exec: Benj. Pitts Ct., Fredericksburg. (150)

Warwick, Va., ANCHOR D. I., Jefferson Ave. N. of Main St., (Chesterfield P. O.). Exec: Unknown. (350)

Waynesboro, Va., SKYLINE D. I., 326 King Ave. Exec: Newbold and Kessling Ct. (407)

West Point, Va., WEST POINT D. I., P. O. Box 201, Rt. 30. Exec: J. B. Cowles and M. Pilcher. (350)

Williamsburg, Va., STOCKADE D. I. Richmond Rd. Exec: Cecil Houck. (350)

Winchester, Va., ROYAL D. I., Box 359. Exec: E. E. Ours. (300)

Winchester, Va., WINCHESTER D. I., Siler Star Rt. Exec: Ray J. Becker. (300)

Wise, Va., MULLINS OPEN AIR D. I., Rt. 23. Exec: Earl B. Mullins. (75)

Woodstock, Va., SHENANDOAH D. I. (Edinburg), Rt. 1. Exec: Teddy Shull. (300)

Wytheville, Va., SUNSET D. I. Exec: Convern Dalton. (200)

Yorktown, Va., YORK D. I., P. O. Box 463. Exec: M. V. Hogge. (200)

West Virginia

(NOTE: See also Cincinnati and Pittsburgh Territories)

Bartow, W. Va., BARTOW D. I. (Frank). Exec: Gray Barker, Box 981, Clarksburg. (200)

Bolivar, W. Va., FORT D. I. Exec: E. F. Lane, P. O. Box 761, Martinsburg. (—)

Burlington, W. Va., BAKER'S AIR PARK. Exec: D. S. Baker. (200)

Marlington, W. Va., BUCKEYE D. I. Exec: Charles J. Eib. (200)

Martinsburg, W. Va., PINE GROVE D. I., Williamsport Pike. Exec: Harry Aikens, Clearbrook, Va. (275)

Martinsburg, W. Va., SKY VUE D. I., P. O. Box 652. Exec: Mrs. S. D. Murphy. (400)

Moorefield, W. Va., MOOREFIELD D. I., Rt. 220. Exec: James Miley, and Gray Barker, Box 981, Clarksburg. (200)

**Not included in analysis or statistics.*

3166 DRIVE-IN THEATRES

with a Total Capacity of 1,354,706 Automobiles

This is the PROVED RECORD categorically listed in the preceding pages and resulting from a careful checking at "grass roots" level in each of the 31 Distribution Areas. Higher totals have been claimed, and have been broadcast through the wire services and general press. Further analysis proves, however, that such totals result from: (1) duplication resulting from similarity of names and indefiniteness of rural postal addresses, and (2) the acceptance of state license application totals without deleting proposed ones which were never built, unsuccessful ones now closed, and 16mm.-equipped ones.

THIS IS THE THEATRE INDUSTRY'S *ONLY* AUTHENTICATED RECORD FOR 1952!

Aluminum in Drive-In Construction

Resistance to Weather and Low Maintenance Cost Make this Versatile Metal Ideal for Outdoor Use

ADVANTAGES OF ALUMINUM

Durable, attractive, and immune to the ravages of rust, and other corrosion, aluminum is finding increasingly greater favor with builders for use in drive-in construction.

The basic advantages of aluminum for use in the marquees, attraction boards, and exterior trim of roofed theatres have long been recognized. But only recently has aluminum been put to extensive use at drive-ins, where its extraordinary resistance to weather, its wide range of decorative possibilities, and its clean, modern appearance make it ideally suited to outdoor construction.

There are many notable examples of the widely varied uses of this versatile metal in drive-in construction. Aluminum has been put to work—and has served well — in fences, light baffles, screen towers, outer walls, confection and projection buildings, entrances, restrooms, and elsewhere about the theatre. Its advantages are almost as numerous as its applications.

Aluminum offers continued good reflective insulation, especially in areas subject to high percentages of hot sun rays. An aluminum surface's reflective quality is only slightly impaired when the metal loses its original brilliant finish by natural oxidation.

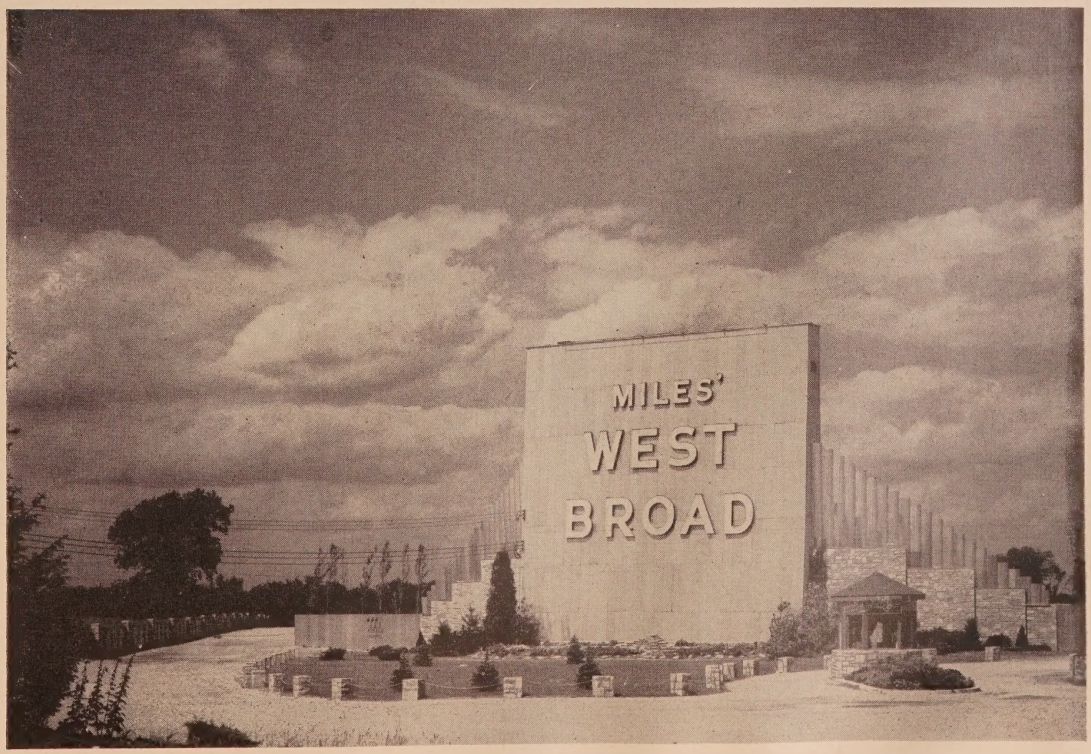
BRIEF: ***Aluminum . . . still in tightly limited supply at this writing . . . is another of those materials which will figure importantly in construction plans of the future. Long recognized as a particularly versatile metal in roofed theatre construction . . . it has many natural advantages which make it especially suitable for outdoor use.***

Produced in two standard types . . . corrugation and 5-V crimp . . . aluminum roofing and siding can be easily applied to fencing, as well as to screen towers and buildings housing the confection stand, restrooms, projection booth, and offices. Attractive and entailing practically no maintenance cost . . . aluminum provides the answers to many of the drive-in builders' problems.

Since aluminum does not require painting or treatment of exposed surfaces, it does not require constant maintenance when properly applied. The thin oxide film that covers aluminum after years of exposure to the weather offers further protection against the elements.

The neatness of aluminum siding and roofing and its bright finish offer the attractive qualities required of any amusement construction, and the appearance of the metal is often enhanced by weathering. A variation of the appearance may be obtained by specifying roofing and siding with an embossed finish, which provides depth and texture to the surface, adds rigidity, yet retains the reflective qualities.

Its lightness of weight reduces the cost of handling and application. There is also less load imposed on the structure when aluminum is used in place of heavier metals—an important factor to be considered in screen tower con-



THE SIMPLE BEAUTY of aluminum is apparent in this screen tower, fence and boxoffice trim.

struction. Aluminum is approximately one third the weight of galvanized steel of equal gauge.

Aluminum roofing materials are inherently non-toxic, therefore rainwater may be safely collected from aluminum-surfaced roofs for cistern or stock use, unless contaminated from other sources. This benefit may be extended by the use of aluminum eaves, troughs, and conductor pipe.

Fire resistance is an important advantage to be considered in several locations at the drive-in such as the projection building, storage rooms, and offices, and aluminum construction offers this protection.

These advantages — elimination of painting, ease of application, low cost of handling and transportation due to light weight, improved insulation, continued attractive appearance, and long life—point to the long-range economy offered by aluminum sheeting.

TYPES OF ROOFING AND SIDING

Standard Aluminum Corrugation

Standard aluminum corrugation is produced in two popular styles, identified as the 1¼" type and the 2½" type. Both are produced in 26 U.S. standard gauge .019" thickness and 24 U.S. standard gauge thickness, and both sizes are produced in mill finish as well as stipple-embossed finish. Both 2½" and 1¼" corrugated types are made in lengths of 6, 7, 8, 9, 10, 11, and 12 feet.

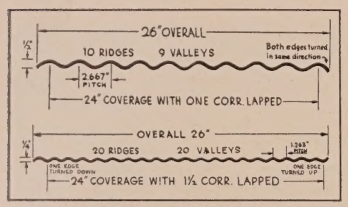


FIG. 1. 2½" Standard Aluminum Corrugation (U. S. Std. 26 ga. .019" and U. S. Std. 24 ga. .024").

Both sizes of standard aluminum corrugation can be applied with equal ease. Selection between the two sizes often results from the drive-in owner's preference for the narrow lines of the 1¼" type or the wide lines of the 2½" pitch corrugation. Following are some factors to be considered in selection:

1. The 24-gauge thickness provides greater rigidity, more resistance to denting, more resistance to wind action, and supports greater loads than the lighter 26-gauge. However, where roof load is not a factor, and installed sheets are not subject to denting action, the 26-gauge thickness is entirely satisfactory.
2. The 1¼" size tends to provide a neater appearance for small buildings.
3. The 1¼" size provides slightly more coverage per sheet.
4. The 1¼" size provides a closer pattern of nailing centers.
5. The 1¼" size is more easily formed to curved surfaces due to its shallower depth of corrugation.
6. The 2½" size carries a greater load than the 1¼" size.
7. The 2½" size offers greater resistance to bending or crimping on side walls.

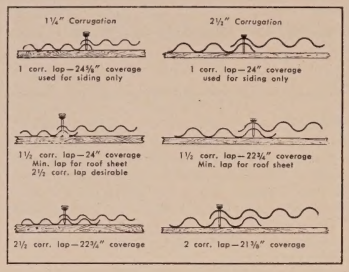


FIG. 2. Coverages: Exposed edge is always turned down. 1¼" has one edge up and one down. Reverse sheets to lap in same direction.

8. Since the nails are driven in the crown of the corrugation, nail heads in the 2½" size are kept higher above the water line during rain run-off. For roof slopes 10 feet to 12 feet in length, this feature is not of great importance, but for roofs having slopes longer than 12 feet, or multiple sheet courses, the deeper channels offered by the 2½" pitch becomes more effective.

In order to give surfaces covered with aluminum sheeting a finished appearance as well as to afford extra protection against the weather, various types of accessory fittings are used, such as flashings, ridges, valleys, and closures.

HOW TO APPLY CORRUGATED ALUMINUM

Roof Decks

When corrugated aluminum sheeting is to be applied to the roofs of confection stands, projection booths, or other buildings, the roof deck should be sound and sufficiently strong to support the weight of the workmen as well as the snow loads and wind loads to which it will be subjected. Deck boards should be firm enough to grip and hold the nails used for applying the roof sheets, and should be dry and seasoned.

At least one thickness of 15-pound asphalt saturated felt is recommended between the deck boards and the roof sheets in all cases. Drip strips on the edges of the deck at the gable ends and eaves aid in preserving the life of the decking.

The solid type deck is preferred, since it reduces wind action and helps prevent the formation of condensation on the under side of roof sheets. Where open or slatted type decks are used, openings should be less than eight inches for best results.

Applying Roof Sheets

Start the first sheet at the lower corner of the roof, at the end opposite the direction of prevailing winds. When the 2½" size is to be applied with the minimum side lap of one and a half corrugations, the direction of side laps are alternated with each sheet, which, in this case, omits the prevailing wind rule.

Extend the lower end of the sheet one inch to two inches below the roof edge to form a drip edge. Allow one corrugation to extend over the gable end. Turn this down and nail it on four-inch centers at the gable end facia. Good alignment of sheets, both horizontally and vertically, will aid in making a neat, attractive job. Apply the second sheet with the edge overlapped so that the exposed edge is turned down. The 1¼" corrugated sheeting is supplied with one edge turned up and the other turned down, thus the exposed edge can be positioned for the desired lap by reversing the sheets to lap all edges in the same direction. Nail with 1¾" length 10-gauge aluminum roofing nails with Neoprene sealing washers attached.

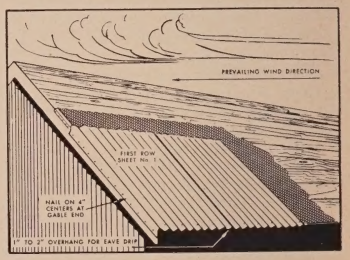


FIG. 3. Starting First Sheet: Start at lower corner in the opposite direction of the prevailing wind.

The third sheet may be applied either above the first sheet or beside the second sheet, depending on the procedure most suitable to the applicator; either method is equally satisfactory. In multiple course roofs having a rise of four feet or more, the upper sheets are lapped a minimum of six inches over the next lower sheet. The minimum rise for roof slopes having one row of sheets only is three inches per foot. For multiple row slopes up to 24 feet, the minimum is four inches. Slopes in excess of 24 feet should have a rise of over four inches per foot.

Continue the courses across the roof to the opposite gable end, keeping the lower course at least one sheet ahead of the next upper row. Finish the last sheets at the gable end similar to the method outlined for starting the first sheet. The final sheet in each row may be overlapped a few extra corrugations to bring the sheet width out right for suitable turn down at the gable end.

Nail end laps and eaves at every other corrugation on the 2½" size, and allow two corrugations between nails on the 1¼" size. Nail side laps at intervals of approximately eight inches. Space three nails equally through the center of each sheet vertically for sheets up to eight-foot lengths, and four nails for sheets over that size. Space three nails horizontally through the center of each sheet.

The following table lists the number of aluminum nails per sheet required for various sheet lengths:

Length of Sheet	Number of Nails
6 feet	13
7 feet	15
8 feet	17
9 feet	19
10 feet	22
11 feet	24
12 feet	26

The above is based on average roof sizes of approximately 24 squares each. Siding application requires about 10 per cent less nails than roofing.

Nail only through the top or crown of corrugations, and be careful not to overdrive and crush or flatten corrugation, but stop hammering when the sealing washer is held snugly with the nail head in a very slight dimpling of the corrugation crown.

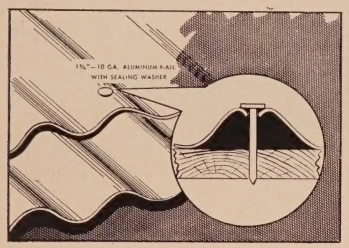


FIG. 4. Nailing: Nails should be driven only through the crown of the corrugation as shown here.

Closure strips of rubber or asphalt-saturated felt are recommended for obtaining a more weathertight job. These may be used for closing eaves, plain ridge aprons, plain end wall flashings, and similar locations. Nails for applying roof sheeting may be used for holding the closure strips in place.

Application on Metal Structures

Corrugated roofing and siding may also be applied over metal structures. In such cases, the roof sheet or siding load requirements should be determined, and the purlin spacing then established in accordance with the limits set forth in the following table:

Load Carrying Requirements

Gauge	Corrugation Size	Purlin Spacing 18"	24"	30"	36"	42"
		Pounds Per Sq. Foot				
24	2½"	124	70	45	31	23
24	1¼"	62	34	22	..	..
26	2½"	99	55	35	25	..
26	1¼"	49	28	..	..	..

Generally, a 35 to 40 pound uniform design load per square foot for siding is satisfactory for roofing, and 20 pounds per square foot for siding. Where applicable, local building codes should be consulted to determine roofing and siding load requirements. Should greater purlin spacing be desired than listed in the above table, it is recommended that industrial type aluminum corrugation be used.

Where steel purlins are used, the aluminum corrugation should be insulated from the steel with strips of 30-pound asphalt-saturated felt over the purlins, or with a generous coating of aluminum-pigmented asphalt paint or mastic.

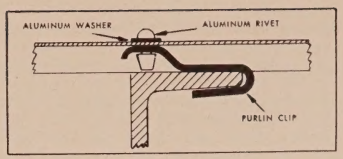
Attachment may be made with aluminum or coated steel strap fasteners, purlin clips, or aluminum purlin wires. Attachment to the strap fasteners and purlin clips should be by means of aluminum machine screws or rivets not less than 3/16" in diameter. Cadmium or zinc-plated screws and nuts may be used as an alternate, but they usually require painting within a few years in order to prevent rusting and electrolytic action with the erosion of the plating. Attachment should be made at every third corrugation at end laps and intermediate purlins. Between the purlins, the side laps should be fastened with aluminum sheet metal screws, minimum size No. 7 x 5/16", through the overlapped edges on 8" to 10" centers. Neoprene sealing washers should be used under the heads of the machine screws, purlin wires, and sheet metal screws.

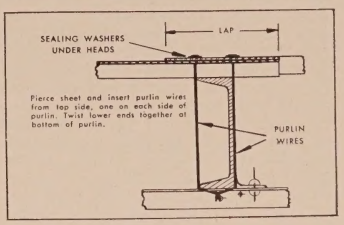
Siding Application

Because of its greater rigidity, the 2½" type corrugation is popular for siding. However, where solid or near solid sheathing is used, either the 1¼" or the 2½" may be applied. When open type sheathing or nailing girts are used, the opening should not exceed 15". For walls exposed to traffic, storage, etc., the first four feet from the sill line upward should be sheathed nearly solid. It is recommended that a minimum of 15-pound felt be used between the siding sheets and the supporting structure.

A baseboard should be installed at the bottom of the building, fence, or screen tower. Start the first sheet at the lower rear corner of the structure at the end opposite the direction of prevailing winds. Extend the bottom of the sheet one inch below the baseboard. Allow two corrugations for bending around a corner, with the bending direction being from the front of the structure toward the rear to obtain a neat appearance. Bend only where the corrugation shape has started to bend in the desired direction. Do not reverse the bend direction of the corrugation in bending the corner.

Apply the second sheet beside the first one, with a minimum of one corrugation side lap, or, for better protection against wind leakage, lap two





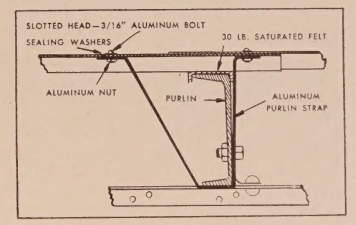
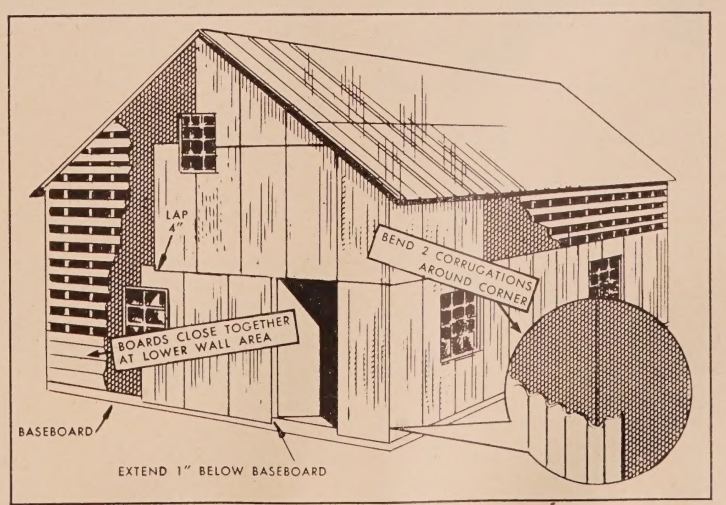


FIG. 5. Attachment Methods for Metal Structures: Three treatments for corrugations shown in above.

FIG. 6. Siding Application: Cross section view of recommended steps. Because of its greater rigidity, 2½" corrugation is the most popular for such use. Start at the lower rear corner of the structure.



corrugations. Good alignment of the sheets, both horizontally and vertically, will aid in providing a neat and attractive job. Continue the first row of sheets to the opposite corner of the structure. Upper rows of sheets should overlap the next lower sheets a minimum of four inches. End laps should be positioned only over supporting members for secure fastening. Nailing should be at every other corrugation at bottom and end laps for the 2½″ size, and a space of two corrugations between nails should be provided for with the 1¼″ type sheeting. Three nails should be evenly spaced horizontally at intervals of about 30″ between the end laps. Nail sizes and types should be identical with those specified for roofing. Nailing of the side laps should be on 8″ to 10″ centers. Where wider spacing of the supporting members will not accommodate nailing, fasten side laps with aluminum sheet metal screws on 8″ to 10″ centers.

Cutting

Aluminum corrugation may be cut with snips, a metal-cutting hand saw, hack saw, band saw, circular bench saw, skill saw, or with similar tools.

When the cutting is done by hand, large snips are most commonly used for cutting across the sheet or making angular cuts. Good practice is to scribe a line at the desired cutting point. Start the cut at the largest piece, or the largest piece requiring a finished edge to your right. As cutting proceeds, coil the piece to the left in an upward direction, allowing the snips to follow the contour waves of corrugation. Lengthwise hand cutting can be done more readily with a metal-cutting hand saw or by breaking the sheeting to a deeply scribed line.

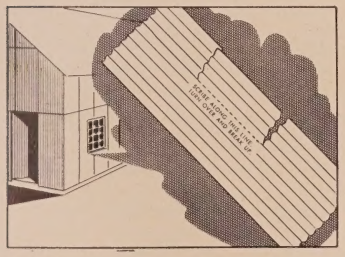


FIG. 7. Cut Out Detail: Showing the scribe in the valley of the corrugation for a lengthwise cut.

For making notched cutouts in a sheet, use snips to cut across the sheet to the desired depth. Lay the sheet on a flat surface and, using a straight edge for a guide, scribe a line, preferably in the valley of the corrugation, for a lengthwise cut. Use a tool such as the sharpened tang of a file, a heavy scribe, or a linoleum knife for making the scribe line. Repeat the scribe operation about three times, with sufficient hand pressure to deepen the cut. Turn the sheet over, and place the straight edge along the back of the scribed line, then pull up the piece to be cut out and bend it back double to break it out. Be careful in handling, as the cut edges are sharp.

An alternate method of making lengthwise cuts by hand is by use of a taut wire and a board. Use a board about one foot longer than the length of the sheet. Drive an eight-penny nail in one end of the board, then fasten a 16-gauge hard-drawn steel wire to the nail. Stretch the wire to the full length of the board, allowing an extension of at least two feet beyond the end of the board. Lay the sheet to be cut on top of the wire, with the cutting point directly over the wire. Lay narrow boards on each side of the cutting point on top of the sheet, and attach a one-foot section of broom handle to the end of the wire for a cross piece. Stand firmly on the boards beside the cutting point, and pull up on the wire to cut through the sheet.

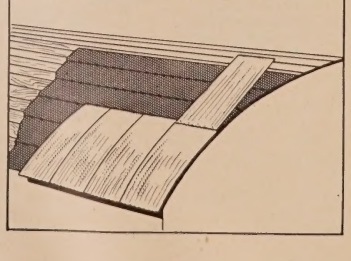
Curved Sheets

Both 2½″ and 1¼″ size corrugation may be applied on curved roof surfaces such as Gothic arches and curved arch roofs. Curving on the job may be done with the 2½″ size to a minimum radius of 28 feet, and with the 1¼″ size to a minimum radius of 22 feet. Surfaces requiring curved sheets to radii smaller than these should be pre-curved on corrugation curving machines.

In applying sheets to be curved on the job, attach the lower end of the sheet first, with the top end free. Continue attachment of the sheet progressively from bottom to top, curving the sheet with downward pressure sufficient enough to bring the point of attachment tight. This procedure tends to keep edge laps tighter by reducing buckling in the central portion of the sheet. To obtain good alignment, the sheet should be held down into position prior to fastening the lower end in order to predetermine positioning for an accurate side lap. The sheet is then gradually released at the upper end, allowing the lower end to remain in place for fastening. This procedure is not necessary for pre-curved sheets, which conform to the curvature of the surface to be covered.

Each end of the sheets which are curved on the job should be secured with a minimum of four aluminum or zinc-plated bolts and nuts at least 3/16″ in diameter. For the remainder of the sheet, spiral-shank aluminum nails are recommended for fastening. Clinching of the points on the under side will aid in secure fastening. Neoprene sealing washers should be used under the heads of machine screws and nails.

FIG. 8. Curving Corrugated Sheets on the Job: The lower end of the sheet is always attached first.



For good results with your application, the following general recommendations should be followed:

1. Insulate aluminum sheets from dissimilar metals with aluminum-pigmented asphalt coating or an equivalent.
2. Insulate aluminum sheets from masonry with a coating such as mastic, asphalt or an equivalent.
3. Keep sheets dry prior to installing.
4. Store sheets on end or on edge off the ground and in a dry location.
5. Do not let sheets come in contact with fertilizers, caustic soda, nitrates, lime, acids, or alkalies.
6. Do no make mixed installations of aluminum with copper products.
7. Use only aluminum accessories and fittings with aluminum roofing and siding.
8. Maintain deck spacing and girth spacing within recommendations.
9. Use ample flashing at apertures and protuberances.

5-V CRIMP ROOFING AND SIDING

Material Description

Aluminum roofing and siding sheets of the 5-V crimp type have five stiffening crimps running the full length of the sheet. Each sheet has two inverted V crimps at each edge and a single inverted V crimp through the center. This type of aluminum sheeting is produced in both 26 U.S. standard gauge, .019″ thickness, and in 24 U.S. standard gauge, .024″ thickness. Both thicknesses are made in the embossed finish as well as the plain mill finish.

A feature incorporated in this sheeting is the "dry lap," consisting of three cross ribs in the flat area between the crimps at the lower edge of the sheet. These ribs stiffen the sheet at this point, thus providing an improved weather protection at the end lap.

Five-V crimp sheeting is produced in 26″ overall width, having a covering width of 24″, and in 6, 7, 8, 9, 10, 11, and 12 foot lengths.

Decking

For best results, solid decking or sheathing is recommended for 5-V crimp roofing. Open deck sheathing is sometimes used to obtain a lower cost roof. The roof decks should be constructed of dry and seasoned lumber of sufficient thickness to grip firmly and to hold the nails used for applying roof sheets. The deck should be strong enough to support the weight of workmen, as well as the snow and wind loads of the locality.

In solid sheathing, boards of 13/16″ thickness are generally used, while in open deck sheathing, one-inch boards, four to eight inches in width, are spaced about six inches apart for best results.

A minimum of one layer of 15-pound asphalt-saturated felt is recommended between the sheathing boards and the roof sheets in all applications. Drip strips, nailed along the edges of the boards at the eaves and gable ends on four to six-inch centers, will aid in preventing rotting of the boards.

A starter strip for the gable ends can be made by cutting 5-V crimp sheets into three pieces and forming as required.

Applying 5-V Crimp Sheets

Lay the first sheet over the drip strip or formed gable end starter at the lower corner on the end away from the prevailing winds. The lower edge of the sheet should be flush with the drip edge if one is used, and should extend about two inches over the sheathing if no drip strip is used. Nail the sheet along the top of the outer crimp on 8″ centers and through the center crimp on 16″ centers. Use 10-gauge etched shank aluminum roofing nails, 1¾″ long, with Neoprene sealing washers attached, or spiral shank nails with washers, where superior holding qualities are required. Nailing in the flat area between the crimps at the eaves is recommended only in special cases where the locality is subject to high winds.

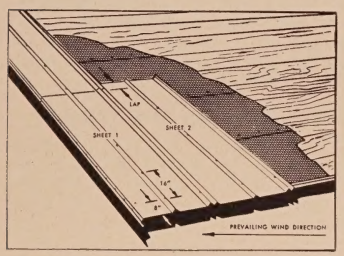
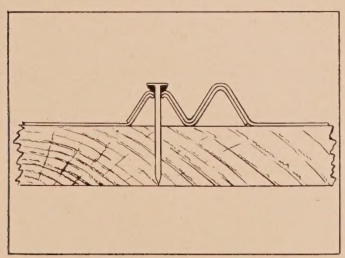


FIG. 9. Starting First Sheet: Illustrated is the recommended method of starting 5 V Crimp Sheet.

The second sheet should be applied next to the first sheet, and lapped at the two crimps. Nail through the top of the outer crimp of the overlapping sheet as above. The third sheet can be applied beside the second sheet or lapped above the first sheet as the first sheet in the second course. In multiple course roofs having a slope of four inches or more, the upper sheets are lapped a minimum of six inches over the next lower sheet. The minimum rise, for roof slopes having one row of sheets only, is three inches per foot. For slopes having multiple rows up to 24 feet, the minimum rise should be four inches. Slopes in excess of 24 feet should have a rise of four inches per foot.

Do not nail in the side of the V crimps; nail only at the top of the crimp. Do not overdrive and crush or flatten the crimps, but stop hammering when the washer is seated and held snug, with the

FIG. 10. Nail Through Top of Crimp Only: Below is shown the approved method to obtain best results.



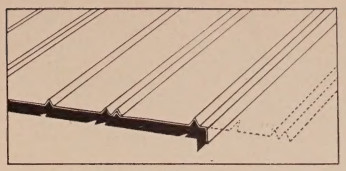


FIG. 11. Finishing Course: The above sketch illustrates the finish course in applying crimp sheets.

nail in a slight dimpling of the crimp.

Apply the sheets continuously across the roof, keeping the lower course at least one sheet ahead of the next course. At the opposite gable, nail the sheet through the outside crimp if the sheet matches the edge of the roof. Where the roof is not a multiple of the sheet width, cut the last sheet in the course along its length so as to cover the roof and provide a flange which is turned down and nailed along the gable edge on four to six-inch centers.

An alternate method of finishing the gable ends is to bend the first two crimps of the starting sheet down over the face of the facia board and nail at four to six-inch intervals through the top of the crimps. The opposite gable is then finished similarly by bending the final sheet over the facia and nailing it in place.

Ridges

The 5-V crimp roof sheets should be of sufficient length to meet at the ridge of the structure. Often it is desirable to run the roof sheets of one slope about an inch above the ridge. This extension is then snipped wherever necessary, bent over the ridge, and nailed.

A ridge cap accessory, formed to interfit with the 5-V crimp roofing is recommended. Nail at the crimps of the apron

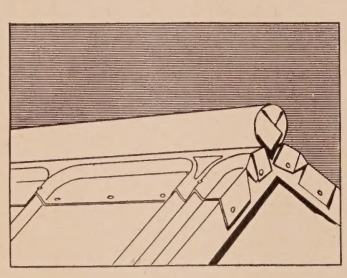
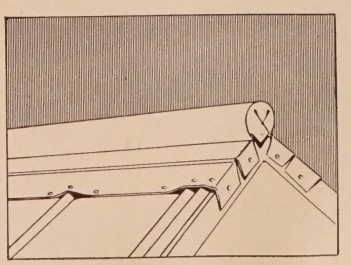


FIG. 12. 5 V Ridge Roll: The recommended method. Below: FIG. 13. Plain Ridge Roll: Alternate method.



with aluminum nails and Neoprene washers. When using this type of ridge cap, be sure that the sheets on the two slopes match each other for the proper alignment of crimps.

As an alternate, a plain ridge roll can be used in 10-foot lengths to finish the ridge on 5-V crimp roofing. Place the ridge roll over the ridge, allowing about an inch projection at the gable ends for snipping and folding of the ends. Mallet the apron between the crimps and nail at every four inches. Lap additional lengths from two to three inches.

Valleys

An aluminum formed valley accessory is recommended with 5-V crimp roofing. Overbend the valley in relation to the roof valley to insure a snug fit when the valley is applied to the roof. Nail the flange along outer edges with aluminum nails at one-foot intervals.

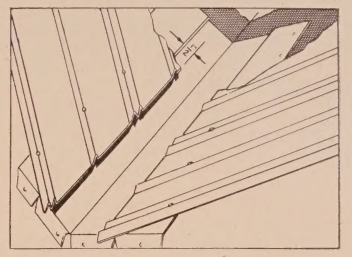


FIG. 14. Valley Flashing: The ½″ overhang may be seen in this illustration of the best method.

Cut the roof sheet parallel to the valley line, allowing a half-inch overhang at the step or curb in the valley. Nail the sheet in place as far back from the edge of the sheet as possible and still nail through the outer edge of the valley flashing. Be sure to use Neoprene washers on all nails.

End and Side Wall Flashing

End and side wall flashing is made by taking an aluminum flat sheet, 14″

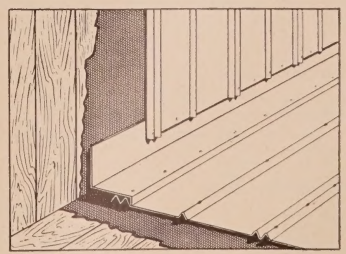


FIG. 15. Side Wall Flashing: The above detail illustrates clearly the accepted method of application.

wide, and forming it into an angle, 7″ on a side.

On side wall flashing, form a half-inch flange on the apron that rests on the roof sheet, and nail the side wall

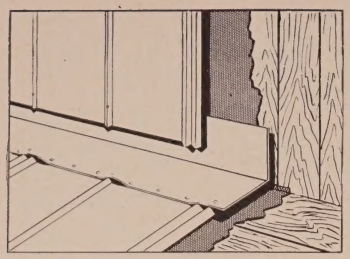


FIG. 16. End Wall Flashing: Remember that this process is similar to applying the ridge roll.

flange to hold it in place. Nail the overlapping siding and the apron on the roof sheet on 8″ centers through the flange and the top of the crimp nearest the wall.

End wall flashing is malleted between crimps and nailed with aluminum nails and Neoprene washers, the same as for the ridge roll.

Formed end wall flashing may be used as an alternate.

Gambrel Flashing

Gambrel flashing is also made of 14-inch-wide flat aluminum sheeting formed into an angle with seven-inch flanges. The lower apron is applied over the lower course or slope, and malleted and nailed, as with the ridge roll. Nail through the tops of the crimps with aluminum nails and Neoprene washers. Formed gambrel flashing may be used as an alternate.

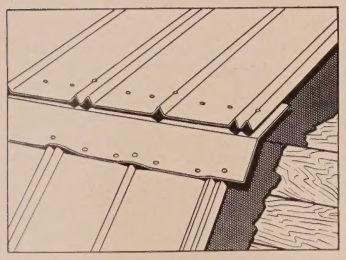


FIG. 17. Gambrel Flashing: Note that the nails are driven only through the top of corrugation crimp.

Curved Roofs

Five-V crimp roofing is not recommended for curved roofs. Refer to curved roofs in the instructions for corrugated applications.

Applying Siding

Apply the 5-V crimp sheets to side walls having either solid sheathing or open girths, with a maximum spacing of 12″ between boards. It is recommended that at least one layer of 15-pound asphalt-saturated felt be applied between the siding and the girths or supports. Nail on approximately 12″ centers along the top of the outside overlapping crimp and the center crimp on each girth board. Additional nailing along the girths in the flat areas between crimps is recommended for structures having large doors or openings subject to high winds which may exert considerable pressure.

Start sheets at the bottom and work upward. Where more than one course is required, lap the upper sheets a minimum of four inches over the lower sheets. Corners can be finished in one of two ways: the sheets can be nailed at the corners and capped with a corner angle fitting formed from a flat sheet, or the sheet can be bent around the corner.

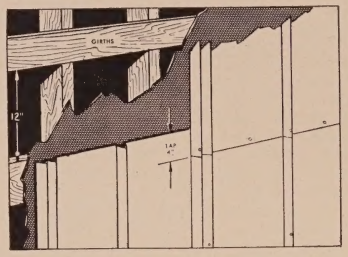
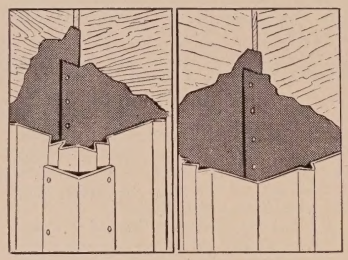


FIG. 18. Siding Application and Finishing Corners: The approved methods are clearly illustrated here.



ESTIMATING QUANTITY OF ROOFING REQUIRED

To determine the quantity of roof sheeting required for plain type roofs such as a single slope shed, plain gable, and plain gambrel, the first step is to find the number of rows of sheeting needed. If a single row of sheets is sufficient, select the roof sheet length which will cover the length of each slope, including the eave overhang. If a single sheet is not of sufficient length to cover the slope, additional courses are then necessary.

Multiple Courses

Select the nearest standard lengths to cover the length of the slope, allowing for end laps and overhang at the eave. For example, if the slope length is 13′5″, it is obvious that the longest standard length of sheet, which is 12′, would not cover the slope. The logical solution, therefore, would be to use two 7′ lengths, which would allow for a six-inch end lap and a one-inch overhang at the eave. After determining the number of rows or courses needed, find the roof length, including allowance for turn-down at the gable ends. Divide the sheet coverage width, selected from Figure 2, into the roof length to determine the number of sheets per row.

In calculating the number of sheets per row, divide sheet coverage width (in feet) into the length of the roof (in feet only), or sheet coverage width (in inches) into roof length (in inches only). After finding the number of sheets per row, total all rows of equal length for all slopes. List the total number of sheets for each individual length as the requirements for the job.

Estimating Siding

Measure the height of the surface to be covered to determine the sheet length and the number of courses, allowing for the minimum end lap of four inches. Measure the length of the building or fence, allowing for the extension to turn the corners, and determine the number of sheets from the coverage measurement as listed in Figure 2. Common practice is to ignore window areas in making siding estimates, but door areas may be deducted.

ALUMINUM AT THE DRIVE-IN

The theatre may be attractively fenced with 10′ or 12′ lengths of either corrugated or 5-V crimped sheets, set vertically and braced at intervals with stone pillars or creosoted posts. This fencing is wind-resistant, has a long life expectancy, and never has to be painted.

For screen towers, corrugated aluminum sheeting provides a handsome, maintenance-free outer surface which cannot rust, streak, or stain. The use of aluminum may simplify screen tower construction to a marked degree by strengthening it without adding to its overall weight. A "stressed skin" type of construction, somewhat similar to that used in aircraft building, may be employed with less inter-bracing in the tower than would be normally required. When the tower is sheathed, sheets of aluminum may be lapped to do away with calking of the boards. The amount of lumber required for construction may be thereby reduced, and the life of the lumber used lengthened by protecting it from moisture.

Moreover, aluminum may be used on the screen area, itself, to obviate the need for replacing sections made unserviceable by the cracking or breaking of pigment used on the screen surface. Because aluminum is a mill-rolled metal, it must be re-cleaned before it can be painted. But once it is treated, in a manner to be described below, paint will adhere to it better than it will to many other materials used for the screen surface.

Other Uses

Either an aluminum "hot mopped" built-up roofing or the conventional sheeting may be used on the roof of the boxoffice and other buildings. The term "hot mopped" refers to built-up roofs in which hot asphalt is mopped on the roof surface, and a sheet of aluminum applied over it. In some cases, it may be desirable to apply a layer of roofing felt first to give a smoother base.

Extruded aluminum rails or seasoned wood, coated with aluminum paint, can be used to form protective guard rails that are easily seen in dim light. An additional strip of aluminum paint on the margins of driveways is an extra safety measure.

The attraction sign's effectiveness can be enhanced by the high reflectivity of aluminum. Lettering made of aluminum is practical for the permanent parts of the sign.

As far as confection stands are concerned, aluminum can be used to advantage both inside and out. Aluminum roof, outer walls, ceiling panels, and the insulation they afford, protect perishable foodstuffs and beverages from excessive heat. And here, again, the reflective qualities of aluminum offer a cheerful, well-lighted atmosphere with a relatively low output of electrical power.

PAINTING ALUMINUM

As noted throughout, one of the advantages of aluminum is that it does not require paint. However, if it is to be used to surface the screen area, it will have to be painted. Moreover, it may be desirable to paint aluminum sheeting used elsewhere to create a particular color scheme or to conform to an existing one.

There is just one problem in painting aluminum—making the paint stick. However, this problem is not exclusive with aluminum because the same considerations are encountered in painting most metals. The difficulty in making paint stick to aluminum comes from the basic fact that metals have no open pores to mechanically key or lock the paint coating to the surface of the metal. That means the paint must adhere to a smooth surface.

There are several things that can be done to make the paint stick to aluminum: First, the surface must be perfectly clean, mechanically and chemically, so that the paint can get a chance to adhere to the metal itself.

Second, the surface of the aluminum can be treated in such a way as to etch it slightly to enable the paint to get a grip on the metal.

Third, the first coat of paint can be selected for its adhering qualities. Some paints stick better to aluminum than others.

Right here it should be emphasized that it is not difficult to make paint stick to aluminum if even the most fundamental consideration is given to the three requirements mentioned above. Most important of the three is cleaning. No paint can be expected to stick when it is separated from the metal surface by a film of oil or dirt.

The second factor, treatment of the aluminum surface, is not so important where a suitable paint is applied over a clean surface. However, it is always recommended where the best possible paint job is desired.

The aluminum sheeting manufacturer can obtain proper cleaning on a high

THIS ATTRACTION BOARD will have a long life due to the generous use of aluminum in it.

production basis by passing the work through either a continuous conveyor type alkaline washer or a vapor type de-greaser. Then the aluminum surfaces can be treated by spraying or dipping, using a material that will apply an insoluble phosphate coating.

The drive-in owner who has an aluminum screen tower, confection stand or projection building has a different problem. He must have materials he can obtain readily in his locality in the comparatively small amounts he needs and at the time he needs them. He can't wait while the local supply house orders and obtains some special material. The following recommendations are made with this in mind.

Cleaning

First, wash down the aluminum thoroughly to remove dust and dirt. Next, oil and finger marks must be removed by washing the surface down with some degreasing agent, a large variety of which are available in stores. If none is available locally, plain naptha can be used. In this case, wash down the surface with liberal applications of naptha, wipe off, and wash again. Wear rubber gloves and old clothing when performing this operation, as the alkaline content in many degreasing agents may attack the skin and clothing. Follow the manufacturer's directions as to application, rinsing, and drying.

Surface Treatment

For the best possible paint job, phosphatize the aluminum surfaces by the application of a phosphoric acid solution especially prepared for that purpose. Application is ordinarily accomplished by brushing or wiping on with a paint brush, cloth, or sponge. The solution is left on for a period specified by the manufacturer, then it must be rinsed off immediately with clear water, and the surface is wiped dry with clean cloths.

Phosphoric acid solutions designed for use in preparing aluminum surfaces for painting can be purchased in quantities as small as one gallon or one quart, usually from local paint supply houses or retail paint stores. If none of these is available, buy from your local druggist and mix the following: 40 per cent by volume butyl alcohol, 30 per cent isopropyl alcohol, 20 per cent water, 10 per cent of 85 per cent strength phosphoric acid. Rinse off this solution as soon as etching becomes visible.

Priming

The aluminum should be primed immediately after surface preparation. One of the most effective primers for aluminum is zinc chromate. However, its bright yellow color is difficult to hide with a single finish coat, so a light colored primer may be preferred for two coat systems. Where three coats (primer and two finish coats) are to be applied, zinc chromate primer is highly recommended.

ALUMINUM WAS EMPLOYED in this screen tower as a decorative trim in the lengthwise panels and on the exterior of the ticket booth as well. Aluminum's immunity to rust requires no maintenance.

Data and illustrations for this article have been drawn from "How To Apply Reynolds Lifetime Aluminum Roofing and Siding," a publication of the Reynolds Metals Company. Additional material was supplied by G. W. Birdsall, editorial department manager, Reynolds Metals Company.

Drive-In Concerts for Prestige and Profit

Special Afternoon Shows Can Bring Extra Dollars And Make the Outdoor Theatre a Cultural Center

Traditionally, Americans like their entertainment on the informal side. For this reason, anything smacking of "culture," unless it is presented in an informal atmosphere, usually fails to attract mass audiences. On the other hand, fine entertainment which often would be stigmatized as stodgy, formal and high-brow if presented in a concert hall, invariably meets with enthusiastic acceptance by the general public when offered in such pleasantly informal settings as open-air bowls and amphitheatres.

BRIEF: ***Drive-in theatres . . . providing an informal and uniquely comfortable atmosphere . . . seem ideally suited to the presentation of afternoon symphony concerts. While outdoor exhibitors have long recognized the advantages of lending their facilities for various types of local activities, few of them have explored the opportunity to garner additional prestige and profit to be offered by turning the drive-in into a concert "hall" for one afternoon a week. The experience of one outdoor theatre . . . the Chief Drive-In, Austin, Tex. . . . in presenting the world's first drive-in symphony concert, indicates that such programs . . . possibly as a regular policy . . . would be popularly acclaimed almost anywhere. The tangible rewards to be had by extending the operation of the theatre into the daylight hours . . . and the prestige and community goodwill that would most certainly result . . . make afternoon symphony concerts at the drive-in an idea meriting serious consideration.***

The increasing popularity of the drive-in theatre certainly is proof of the importance of informality in the presentation of entertainment, for much of its drawing power lies in the fact that patrons can come as they are without bothering to dress as formally as they would to attend a movie in town. This, of course, in addition to the elimination of the parking and baby sitter problems.

It would seem that drive-in theatres are the ideal settings for the presentation of afternoon concerts and recitals, and that such a combination of "culture" and informality could pay off handsomely in prestige as well as immediate boxoffice returns.

Drive-in owners have long realized the fact that it pays to cultivate community goodwill by offering the facilities of their theatre for such things as church services, graduation exercises, and various other local activities. Moreover, they have learned how to get the most from their investment by extending the operating period of the theatre with many five attractions during daylight hours.

By presenting high class musical entertainment such as symphonies and even operas at their theatres they could capitalize on the community goodwill that would result from their making available such outstanding cultural events to great masses of people, they would get greater returns from their investment by extending the operating period into the daylight hours, and would add immeasurably to the drive-in's prestige by instituting such quality programs and attracting a new audience of music lovers.

While a symphony concert or a recital at the drive-in would bring many regular outdoor theatre patrons who have never been to a concert hall or opera house, it would also certainly attract many opera goers and symphony devotees who have never before visited a drive-in theatre. It is conceivable that many of this latter group will become part of the theatre's regular patronage at movie performances also, once they are introduced to the many unique provisions for their comfort and enjoyment that the drive-in offers.

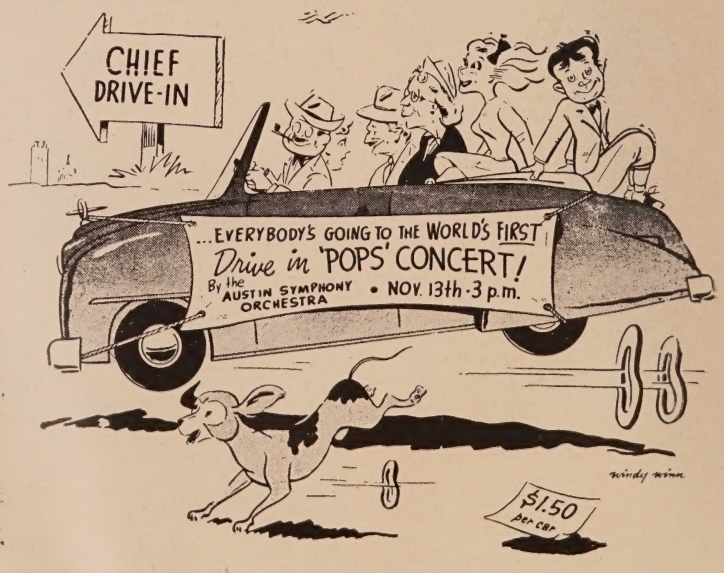
Although the presentation of afternoon symphonies and operas would provide the ultimate in prestige, there is no reason why other types of musical programs could not be presented just as profitably. Local singing groups, high school bands and orchestras, choral societies, and various types of amateur entertainers could be engaged to make up a full season of Saturday or Sunday afternoon shows. Depending on the type of entertainment, some of the shows could be run on a benefit basis, some on percentage. Amateur entertainers could compete for prizes promoted from local merchants.

Regardless of what percentage of the boxoffice returns the drive-in owner receives—even if he schedules a show on a benefit basis and receives none of the gate—he stands to make a considerable profit on the sale of refreshments, especially on warm summer days when the demand for soft drinks and ice cream alone would be sufficient reason to operate the theatre's refreshment facilities during the day.

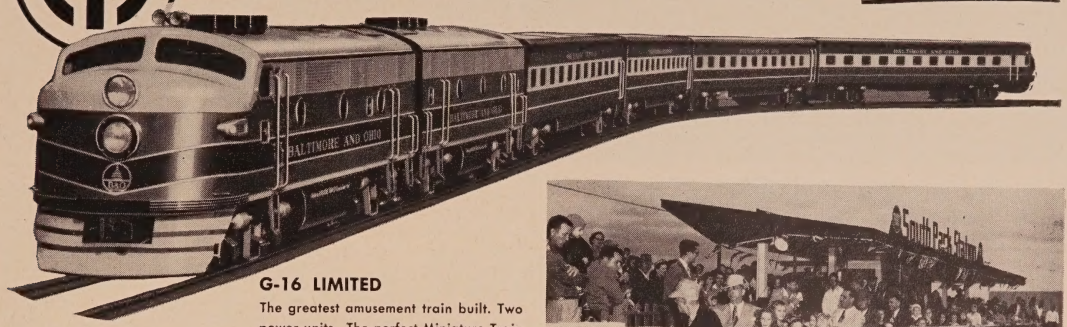
The idea for the world's first drive-in symphony concert must be credited to Aaron Kruger, member of the board of directors of the Austin Symphony. While discussing the ways and means of bringing more symphonic music to a wider audience, Kruger suggested to Ezra Rachlin, musical director of the Austin Symphony, that the Chief, an 814-car drive-in operated by Claude Ezell and Associates in Austin, Tex., would be the ideal spot for concerts.

In keeping with the informality of the Southwest, it was reasoned, these concerts could easily be presented out of doors, within ready accessibility to everyone. Whole families could attend,

THE ADVERTISING THEME was far from highbrow and was directed at the potential mass audience rather than the lorgnette or carriage trade. The accompanying cartoon was used in advance, and on the program.



INCREASES BOXOFFICE 33 1/3 %



G-16 LIMITED

The greatest amusement train built. Two power units. The perfect Miniature Train for installation in large areas.

G-12 STREAMLINER

The world's most popular, completely portable Miniature Train. Can be set up and operated anywhere by one man. Ideal for small areas.

G-16 SUBURBAN

The same great train as the LIMITED with one power unit and less cars. For "in-between" areas where a permanent installation is desired.

DRIVE-IN OPERATORS REPORT... MT MINIATURE TRAINS INCREASE BOX OFFICE RECEIPTS AS MUCH AS 33-1/3% . . . CONCESSION RECEIPTS AS MUCH AS 50%

MT Miniature Trains attract larger crowds to Drive-In Theatres, and greatly increase Boxoffice and Concession Receipts. Typical of the success of MT installations is this report from Mr. S. L. Oakley, vice president and general manager of the Jefferson Amusement Company, operators of the South Park Drive-In Theatre, Beaumont, Texas: "From the time the Miniature Train went into operation in March 1951, to the close of the summer season, boxoffice receipts increased 33-1/3% . . . concession receipts increased 50%."

The importance of MT Miniature Trains as a source of revenue has become so widely recognized that MT Miniature Trains are now standard Drive-In Equipment!

MT MINIATURE TRAINS . . . ANY SIZE . . . ANY LOCATION . . . ANY PRICE RANGE. MADE BY THE WORLD'S LARGEST EXCLUSIVE MANUFACTURERS OF MINIATURE TRAINS!
For Complete Details on the Boxoffice Building MT Miniature Trains—write today to: Dept. E A

MINIATURE TRAIN CO.
RENSSELAER, INDIANA

with no problems of dress, parking, or baby sitters to interfere. Rachlin was highly enthusiastic about the idea.

Before many hours had passed, the Austin Symphony's executive committee met and decided to go ahead with the novel project. As the idea took form, it became increasingly involved, and it was necessary to call upon many persons in various fields to help, advise, and contribute their services.

Shortly afterward, some 1600 persons filling approximately 400 cars drove into Austin's Chief Drive-In one Sunday afternoon to hear the world's first drive-in "pops" concert. Under a brilliant Texas sun, they heard conductor Rachlin lead the 65-piece, blue denim-clad Austin Symphony Orchestra in a first-half program which included the "Triumphal March" from "Aida"; Bizet's "L'Arlesienne Suite," and "The Miller's Dance," from de Falla's "The Three-Cornered Hat."

By intermission time, it was evident that the experiment had been a tremendous success. A spot check revealed that 97 persons (or 58%) out of 167 interviewed had never before attended a symphony concert. Many took advantage of the $1.50 per car admission price to bulge their cars with extra passengers. Nine boys and girls, all wedged into one convertible, confessed they had left one car outside. One truck carried 30 students of the University of Texas—and was admitted for the price of a single ticket. But four persons per car was the average.

Director Rachlin supervised the staging of the concert with the deftness of a seasoned showman. He had eight boys on horseback and 20 girls, all high school students, working as car ushers, ticket takers, and souvenir program sellers. As part of the pre-concert promotion, he announced that the owner of the oldest car present would be given a pass good for the remainder of the symphony series. He persuaded a local gas station operator to donate $10 in merchandise to the owner of the 325th car passing through the entrance gates.

Rachlin opened the second half of the concert with Strauss' "Emperor Waltz." Then he introduced the soloist of the afternoon. Betty Jean Kimble, attractive young daughter of an Arizona rancher. Walking out on the specially constructed 12-foot high platform in front of the screen, attired in impeccable Western regalia, she was greeted with a few appreciative horn-toots from the audience. After she sang three songs, a blast of auto horns, substituting for applause, brought her back for an encore.

At this stage of the concert, horn-blowing was accepted as a logical case of function creating form. But when a sustained blast of 400 horns greeted the conclusion of the first number on the program, conductor Rachlin was visibly startled. As he said afterward, "For a moment I had the crazy idea it was an air raid alarm. Then I thought maybe there was a fire and then I got the horrible idea that maybe they didn't like our music. The truth finally dawned on me, but I must say, I was a bit unnerved." At the finale of the program, an all-out cacophony of horns indicated that the historic event was successful enough to warrant a complete series of Sunday afternoon concerts every year.

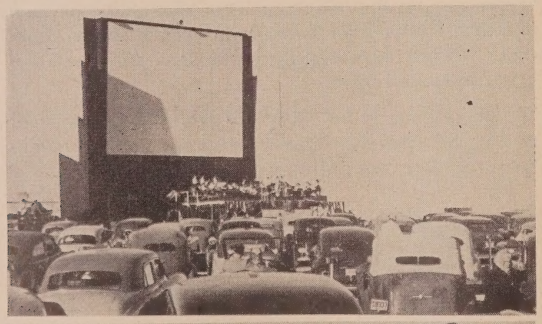
That was about three years ago. Since that first drive-in symphony concert a few other outdoor theatres have conducted similar experiments, and have been so successful that it would seem highly advantageous for other showmen to explore the possibilities of such special programs at their theatres.

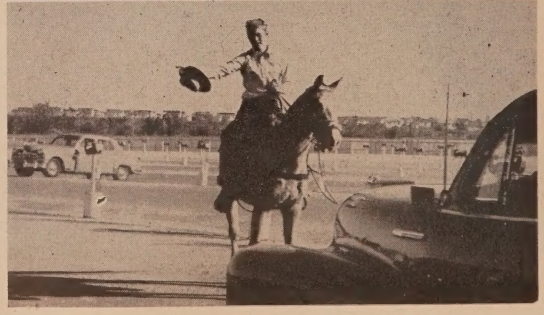
Mainly because most drive-ins are obliged to show pictures a relatively long time after their date of release, the outdoor theatre is often regarded as a second-rate form of entertainment. This unfortunate impression can be dispelled immediately and the theatre can be elevated to its rightful position of prominence through the prestige it would acquire through sponsoring high quality musical programs.

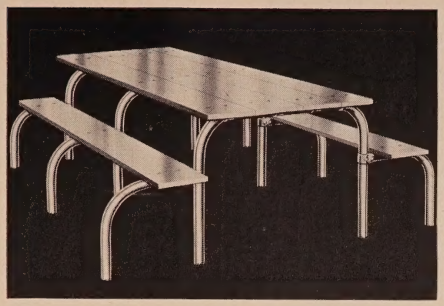
The problem of obtaining suitable talent for such shows should not be too difficult. Deluxe drive-ins near large cities might offer their facilities to distinguished symphony orchestras, just as the Chief Drive-In at Austin did, and it seems likely that many orchestras would welcome the opportunity to perform in the pleasant surroundings and for the large-capacity crowds that the outdoor theatre could afford. In smaller communities, where there are almost always at least one amateur or professional serious music group, the outdoor theatre would, again, provide the ideal showcase for their talents and it is most likely that such groups would be enthusiastic about performing for a drive-in audience.

The concept of drive-in concerts is neither new nor theoretical; it is a showmanship idea of proved worth and precedent. It offers a logical suggestion for making the drive-in a cultural center that can pay off handsomely in prestige, promotion, and profit.

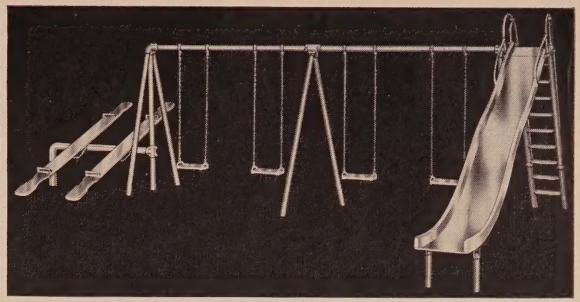
THE EVENT was both a financial and technical success and received wide attention throughout the nation through coverage by the news-wire services. The audience was typical of the entire-family-car-load that is normal for drive-in theatres, and ushers were decked in cowboy garb and rode "broncs." Special sound engineers carefully mixed and supervised the sound delivered to each car through the usual individual speakers, as well as direct from the screen tower stage.





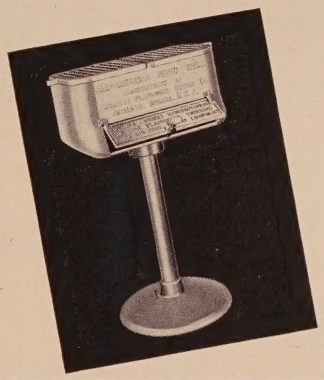


● American Streamlined Heavy Duty Picnic Table



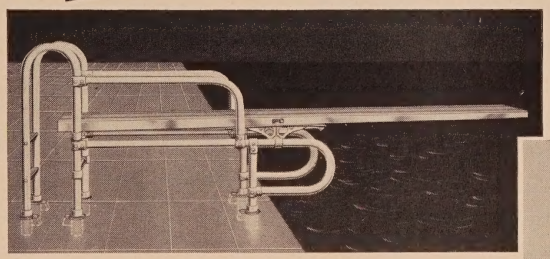
An American De Luxe Slide Combination Unit

Unsurpassed IN DESIGN, PERFORMANCE AND SAFETY



It's the *plus* factor that makes American the most respected name in Playground Equipment. First, plus in *design*. Never content to copy, American engineers have pioneered scores of design improvements and innovations. Next, plus in *performance*. Employing superior materials, master craftsmanship and improved production methods, American Approved Equipment is built to endure. Finally, plus in *safety*. American craftsmen are aware of their responsibility for the safety of your children. Thus, with American you receive a combination of far superior design, unexcelled performance, and unmatched safety.

The *plus* factor extends to our dealings with customers. You will find AMERICAN pleasant to do business with, prompt and equitable in adjustments, eager to protect an enviable reputation nearly half a century old.



Above—New All-American Picnic Grill

Below—An American Official Regulation One-Meter Diving Unit

AMERICAN
PLAYGROUND DEVICE CO.
ANDERSON, INDIANA
World's Largest Manufacturers of Fine Playground & Swimming Pool Equipment

Write Today **FOR CATALOGS AND SPECIAL LITERATURE FEATURING AMERICAN APPROVED**

PLAYGROUND EQUIPMENT • • • SWIMMING POOL EQUIPMENT • • • ALL-AMERICAN PICNIC GRILLS
ALL-AMERICAN UNIFORM HANGERS • • • AMERICAN HEAVY DUTY CHECKING AND GYMNASIUM BASKETS
STEEL BASKET RACKS • • • AMERICAN REPAIR EQUIPMENT • • • AMERICAN HOME PLAY EQUIPMENT

Internationally Specified . . . . . Internationally Approved

Ballantyne's Outstanding, New Dub'l-Cone* IN-A-CAR SPEAKER

BUILT TO OUTLAST ANY OTHER SPEAKER

3 to 1

Ballantyne Dub'l-Cone speaker is a revolutionary new development in drive-in-theatre in-a-car speakers. It offers features never before found in any speaker, regardless of cost. In fact, Ballantyne brings you all of these features at a cost no greater than you pay for run-of-the-mill speakers on the market today. And the Dub'l-Cone speaker will outlast 3 to 1 any other speaker available.

Again Ballantyne engineering brings to the drive-in theatre a product years ahead of the field in design, construction, and quality of reproduction. The Ballantyne Dub'l-Cone offers all of the desirable features of a top quality speaker, plus advanced improvements which overcome practically all of the disadvantages of ordinary speakers.

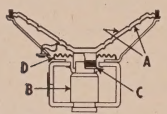
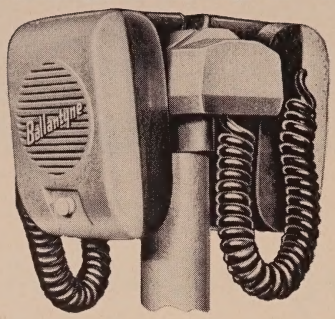


FIG. 1



* Trade Mark Registered. Patent Pending.

FEATURE 1 — The sensational Dub'l-Cone 4" Speaker (Fig. 1, A). Consists of two cones, one superimposed over the other with a 3/16" air space between. The outside cone for protection, the inside for projection, of sound. **Both** cones are completely weather-proofed by the latest methods.

The sun can dry or bake out, water can soak, and the outer cone can go to pieces **without damage to the inner cone.**

If the outside cone ever becomes destroyed it can be replaced with a new cone and ring **by the driveⁱn theatre owner** in a few seconds . . . and have a new speaker for less than 20 cents.

FEATURE 2 — INCOMPARABLE QUALITY SOUND. Has a **Heavy 1.47 ounce Alnico 5 Magnet** (Fig. 1, B) which gives 2 to 3 times the power of earlier magnet materials. This plus the sounding board effect of the protective cone and air space produces sound that is more completely developed in the lower frequency than ordinary speakers and gives a full round tonal effect to both music and voice. The life-like sound reproduced by this speaker more closely resembles theatre sound than anything heretofore available.

FEATURE 3 — Aluminum Voice Coil (Fig. 1, C). The Voice coil is aluminum . . . will not swell, warp, or buckle. Retains its shape thus maintaining the vital delicate air gap around it.

FEATURE 4 — Alumizite treated diaphragm. (Fig. 1, D). Impervious to rain, dampness, sun and heat. The only speaker on the market, with treatment of any kind at this vital point.

FEATURE 5 — Die Cast Aluminum Case in two tone finish. The case is die cast of aluminum for strength, lightness, and durability, and has a beautiful two-tone finish. Both colors are double-coated and each coat baked on. It is truly the most beautiful speaker on the market. The junction box is also finished in the same two-tone effect.

FEATURE 6 — Every point in a speaker that can be attacked by water or dampness has been protected in the Ballantyne AX Series Dub'l-Cone Speaker.

OTHER OUTSTANDING FACTS about the DUB'L-CONE SPEAKER —

- All metal parts are zinc-plated by a special process.
- Cones, gaskets, and dust buttons are treated with a fungus and weatherproof lacquer approved for use on Signal Corp equipment.
- Gaskets are punched out of solid beaverboard to eliminate splitting as often happens with laminated chipboard normally used.
- A Brass dust collar completely eliminates any possibility of corrosion.
- A high quality, enclosed, wire-sound volume control is used.
- The junction box transformer is varnish impregnated to guard against moisture.
- The AX Series Dub'l-Cone speaker is available with or without downlights, and with straight or coiled cords.

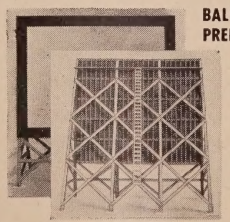
COMPLETE PACKAGED EQUIPMENT FOR DRIVE-IN-THEATRES

As the originator of "packaged" equipment for drive-in-theatres, Ballantyne still offers the only **complete** package unit for any size theatre. Included are: In-a-car Speakers, Soundheads, Amplifiers (Single or dual channel), Ramp control panel, Projectors, Hi-Tilt projector Bases, 18" Magazines, Projector Changeovers, Arc Lamps, Rectifiers, Tungar Tubes, Lenses, Electric Rewind, Hand Rewind, Rewind Table, Film Cabinet, Aluminum Reels, Film Splicer, Reel End Alarms, **And a completely prefabricated screen tower.**

Added to this is Ballantynes offer of a layout of the size drive-in you desire on your own piece of property, including entrances, exits, ramp detail, projection and concession room plans, etc., free of charge. The job of building your drive-in resolves itself to your securing a dirt man and a local contractor to erect the projection and concession room building. Your problem is reduced to the simplest terms. Write for complete free details, catalogs, pictures, blue prints, and the name of your nearest Ballantyne Dealer.

IMPORTANT NOTICE ABOUT GOVERNMENT RESTRICTIONS!

Under N.P.A. order M-4 you cannot build a drive-in-theatre if you use more than a specified amount of steel, copper, or aluminum. Write to the Ballantyne Company for a complete breakdown on the use of these metals in building your drive-in. We can give you the exact answers including steel requirements, wire sizes, weights and quantities, etc., so you can conform to government restrictions. Write today . . . it's free!



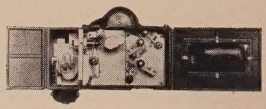
BALLANTYNES COMPLETELY PREFABRICATED SCREEN TOWER

To meet all the requirements of government limitation order M-4 Ballantyne offers a skillfully engineered, completely prefabricated screen tower for drive-in theatres. All timber used in the tower is Douglas Fir, select structural, as graded by the West Coast Bureau of Lumber, Grades and Inspection, or equal. The entire structure is anchored by 8 concrete footings, cross braced for maximum strength, and designed to withstand a 35 pound per square foot wind load. The entire screen area and screen border is covered with shiplap for added strength and protection to the picture screen. A transite screen facing over shiplap insures flat picture surface. All members are pre-cut and drilled for quick and easy assembly. Complete plans for erection are furnished. Shipped complete to your drive-in site on company truck.

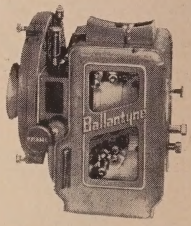
For low cost, rigidity, durability, and easy erection you can't beat the Ballantyne Prefabricated screen tower.

THE BALLANTYNE COMPANY
1707-17 DAVENPORT ST., OMAHA, NEBRASKA, U.S.A.

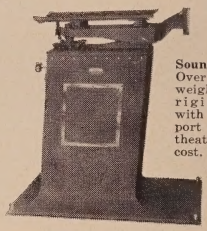
Ballantyne's COMPLETE LINE OF INDOOR THEATRE Projection and Sound Equipment



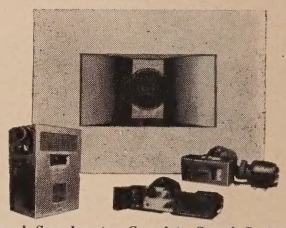
The New Royal Soundmaster Model 9 Soundheads combine more new features, simplified design, and advanced engineering to bring to the theatre the most outstanding sound reproducer available—regardless of cost.



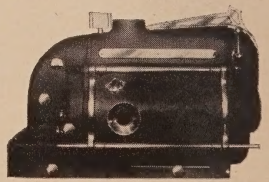
Model "BW" Projector. Endorsed, approved, and installed as standard by many leading circuits.



Soundmaster Bases. Over 200 pounds of weight gives perfect rigidity. Available with reverse tilt support arm for drive-in theatres at no extra cost.



Royal Soundmaster Complete Sound Systems. For theatres of any size. Includes Soundheads, single or dual channel Amplifier, and Two-Way Horn System.



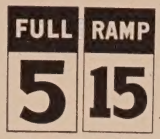
Lightmaster Model 4570 Arc Lamp. 45 to 80 amperes. Provides brilliant light for even the largest theatre or drive-in.

Royal Soundmaster Amplifiers. No amplifier on market compares in features and low cost. Available in single channel and dual channel with instant changeover switch.

The Ballantyne line also includes, rectifiers, motor generators, magazines and a complete selection of projection room accessories.

THE BEST AND MOST COMPLETE SET OF RAMP AND DIRECTIONAL SIGNS

Dawo Ramp and Directional Signs bring to the theatre a solution to the traffic control problem. With Dawo Ramp Signs, you eliminate wandering customers and the continuous search for parking space. A sign for every need, these modern Drive-In Theatre tested ramp signs are made of sand cast aluminum with a brown hammerloid finish. The size is 14" x 9" x 5", equipped with waterproof light socket and post mounting bracket to fit all size pipe. Dawo Ramp and Directional Signs are made in both vertical and horizontal types, which may be determined by the glass and description below.



★ D-37

This Dawo sign located at entering end of ramp, has two lights and manual switch to indicate when ramp is full. All Dawo signs illuminate walkways and driveways.

★ D-37-A

A Dawo sign for ramp identification —not complicated — just good. All Dawo signs illuminate walkways and driveways.

D-36-R

For proper control of incoming traffice this Dawo sign will place the drivers in the entrance lane. All Dawo signs illuminate walkways and driveways.

D-36-L

A left handed method to get drivers into the entrance lanes. All Dawo signs illuminate walkways and driveways.

D-36-B

This sign placed before your ticket booth will move traffic into your theatre without boxoffice delay. All Dawo signs illuminate walkways and driveways.

D-36-F

For men only — this sign should have a deterring effect on the opposite sex. All Dawo signs illuminate walkways and driveways.

D-36-D

These Dawo Ramp Signs placed on the walkway at the end of each ramp, will definitely increase concession sales. All Dawo signs illuminate walkways and driveways.

D-36-E

Primarily intended to allow the ladies to find the rest rooms and keep men out. All Dawo signs illuminate walkways and driveways.

D-36-XL

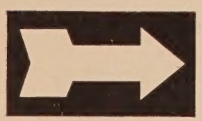
This Dawo sign, when post or fence mounted at the end of ramp, will move traffic out fast. All Dawo signs illuminate walkways and driveways.

D-36-C

This Dawo sign placed after the boxoffice is a simple method of solving a complex problem. All Dawo signs illuminate walkways and driveways.

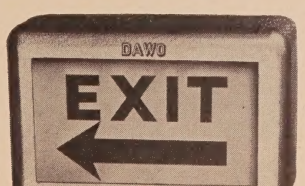
D-36-XR

This Dawo sign, similar to D-36-XL, serves the same purpose except that it directs to the right. All Dawo signs illuminate walkways and driveways.



D-36-G

This Dawo sign can be used to direct your patrons in any direction that you desire them to go. All Dawo signs illuminate walkways and driveways.



DO YOU HAVE OUR NEW CATALOG?

DAWO CORPORATION

145 N. ERIE STREET • TOLEDO 2, OHIO

QUALITY

Strength combined with the beauty of functional design, the graceful symmetry of the case, together with the concert hall quality tone, the finest of component parts, carefully assembled.—These we offer you.

ECONOMY

The case and junction box are made of sand cast aluminum with a baked-on hammerloid finish . . . . light in weight, yet practically indestructible! The speaker contains a press fit ground magnet that is guaranteed against slippage or warpage. It sets in a unique torsional mount which prevents warping or pull on speaker cone. The speaker cone itself is completely weather-treated, and the case has full water drainage at the cone level and at the case bottom. Recent improvements to this popular speaker include extended louvres, and double strength back. Acousticraft speakers are available with or without built-in-down-light in the junction box. Down-light has completely waterproof, nylon-enveloped sockets.

The junction box has a heavy duty matching transformer and is equipped with an enclosed terminal strip for connecting and disconnecting speakers. It is designed to fit any pipe from 1½" to 2⅜" O.D. with no special adapters needed.

DEPENDABILITY

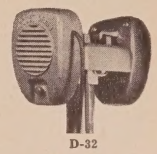
The degree of dependability may be ascertained by the fact that there are over 250,000 of these speakers in use in Drive-In Theatres from coast to coast.

D-30

Straight Cords — standard junction box and **quality.**

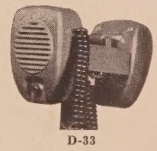
D-31

Koiled Kords — standard junction box and **quality.**



D-32

Straight Cords — junction box with jeweled down lite.



D-33

Koiled Kords — junction box with jeweled down lite.

CAR SIDE AND CONCESSION SPEAKER

For a more satisfied clientele and in order that the continuity of a picture may not be broken, may we suggest the immediate installation of our D-35 Wall Mounted Speaker in your concession stands, rest rooms and on individual posts for walk-in patrons and holding ramps.

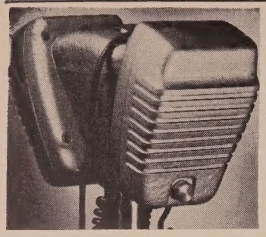
This D-25 Dawo Post Speaker is made in a sand cast aluminum case, beautifully finished, containing an oversized, waterproof speaker with self contained transformer.

FOR YOUR THEATRE

These durable, low-cost one-way traffic signs, with white reflectorized arrows, black background and legend, are effective in all kinds of weather. Unequaled in brilliance, 170° reflection, easy to install. Made from 16 gauge metal, size 12" x 36". Set of 4 includes a right and a left of Exit and Entrance Signs. Buy in sets and save.

AMERICA'S FINEST DRIVE-IN THEATRE EQUIPMENT

DIT★MCO

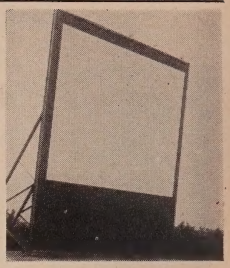


SENIOR SPEAKER — Most advanced in electronic and mechanical design. This unit features amplitude and faithful reproduction of sound heretofore unknown in an in-a-car speaker. Transformer tapped for 2500 and 7500 ohm impedance.

JUNIOR SPEAKER— Speakers illustrated above or at right may be had to replace any make of speakers you are now using.

SCREEN COATING — America's Finest Drive-In Theatre Screen Paint. High titanium content—the whitest known white pigment. Produces a non-glossy flat surface to give unexcelled picture projection. **Black masking** also available.

SCREEN TOWERS—Pre-fabricated steel construction. Three types — Beam — Truss — Rigid Frame. All provide housing space in base, for sotrage, offices or living quarters. All DIT-MCO towers designed and built in strict conformance to American Institute of Steel Construction specifications. Built to withstand 90 mile gales with ample factor of safety. Get prices and particulars on DIT-MCO towers before you buy. A PICTURE IS ONLY AS GOOD AS THE SCREEN; A SCREEN IS ONLY AS GOOD AS THE TOWER.

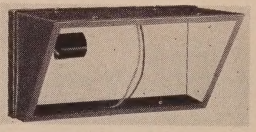


CONCESSION BUILDING SPEAKER — Designed for near ceiling mounting and grill slanted so as to bring sound down rather than the customary "blare in the face." Beautiful design—rugged construction — unparalleled reproduction.

STANDEE SPEAKER —For coverage of your playground and walk-in patrons' seating, for rear ramps, for trucks and for overflow crowds. Cast aluminum housing 6″ x 9″ waterproof speaker, withstands weather and abuse. Transformer impedance 2500 and 7500 OHM taps. Can be pre set to any desired volume, tamper proof. The ideal speaker for the purpose.

AMERICA'S FINEST RAMP IDENTIFICATION AND DRIVE-WAY FLOODLIGHT —The one and only original patented ramp light serving a 3 way purpose ramp numeral — full sign and driveway floodlight.

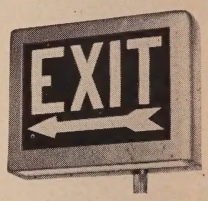
SMALL LIGHT FIXTURES — For post or fence mounting. Panels exit, arrow right or left to be installed at exit end of each ramp to speed up emptying of drive-in; also opaque panels for lighting entrance or exit driveway. Panels reading "MENS" or "LADIES" available.

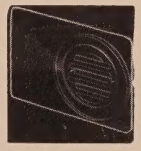


CENTER AISLE LIGHT — Make it easier for patrons to get to and from concession stand by properly marking ramps at center aisle.

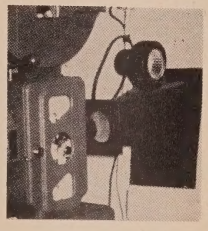
ENTRANCE and EXIT LIGHTS —On the left is the large double face Entrance or Exit fixture—40″ x 15″ x 6″. These are available in single or double face with glass panels reading Entrance or Exit and with arrows right or left. Specially worded panels are also available.

On the right is illustrated the small Entrance or Exit fixture. This fixture is 20″ x 15″ x 6″ and glass panels for it are available reading Entrance or Exit with arrows pointing right or left. Specially worded panels for this fixture are also available. Double face fixtures are furnished with 2 mounting brackets; single face fixtures with one.



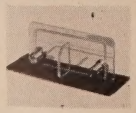


PROGRAM TIME SCHEDULE HOLDER— Saves cashier's time in answering patrons' questions as to show time. A convenience to patrons. Also available for wall mounting in booth, concession stand or manager's office. Constructed of tempered presdwood to withstand hard usage. When ordering specify desk or wall mounting. **BOXOFFICE TICKET and CHANGE MAKING SPACE LOCK.**— Covers ticket opening in boxoffice window in cold weather when cashier is not selling tickets. Can be locked in place when cashier leaves and can only be opened from inside boxoffice. Made for any size opening. Made of heavy plastic. Locks of aluminum. Sketch giving opening size must accompany order. **SPEAKER OPENING GRILL** — Plastic disks with offset louvres permits perfect hearing yet prevents cold air from rushing into ticket booth. For any size round speaker opening, easily attached.



PORTHOLE BLOWERS — Projection Porthole Blower. The DIT-MCO projector lens protector keeps dust, rain and insects from entering projection port. Assures clean, flawless projection. Eliminates need for optical glass in porthole opening. Should be standard equipment in every Drive-In. In indoor theatres it practically eliminates greasy lipstick and rouge lint coming from handkerchiefs and cleansing tissues. This grease forms a coating on coated lenses which is almost impossible to remove.

CONCESSION LIGHT—Install a concession light on all sides of your concession stand. Make it easy for your patrons to find! Other special panels available.



LADDERS — The aluminum Trestle Ladder at left makes it possible to clean in hard-to-reach places. The DIT-MCO step bracket is available; provides a wide step on which to stand. Can be readily attached to any rung.

The DIT-MCO Safety Wood Ladder is America's Finest. Ideal for changing marquee letters, etc.

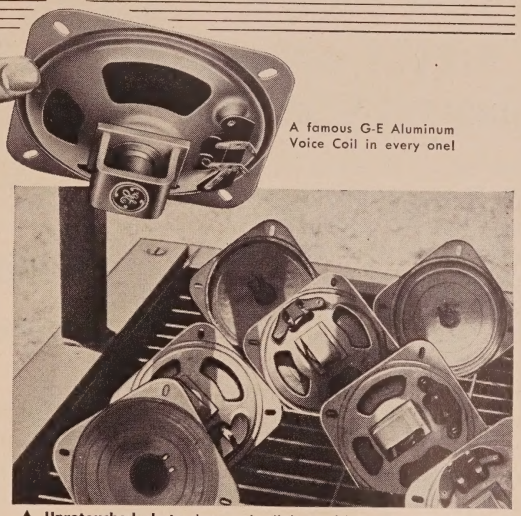
Other DIT-MCO Products

- Neo-Seal Burial Wire
- Service Savers (Carry Out Trays)
- Replacement Koiled Kords
- Replacement Speaker Cords
- Replacement Speaker Units
- Playground Equipment
- Steel and Fibre Drag Brooms
- Steel Speaker Posts
- Atomic Jet Lamp House Blowers

DRIVE-IN THEATRE MFG. CO.
Division of
DIT-MCO INCORPORATED
(Pronounced Dit-Ma-Co)
505 W. 9th Street
Kansas City 5, Missouri
Telephone: HArrison 8007 — 8484

2-YEAR ALL-WEATHER TESTS

Show G-E Speakers Unsurpassed for Long-Life!



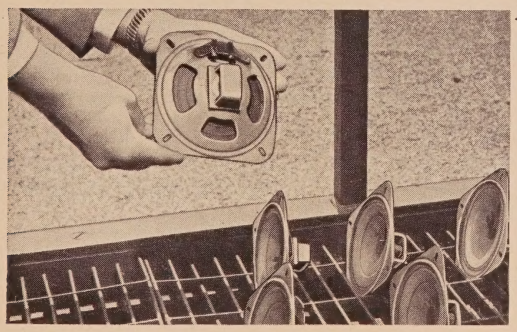
A famous G-E Aluminum Voice Coil in every one!

★After two years exposure to hot sun, rain, sleet and snow—with no shelter whatever in any season—7 out of 8 General Electric speakers played well enough to perform in your radio set!

These recent tests at Electronics Park subjected the speakers to many times the abuse they would receive under years of actual playing conditions, indoors or out. It boils down to one more dramatic proof of this fact: *You can depend on General Electric quality—in design, in engineering, in construction.*

Your customers are entitled to this quality. Ask the General Electric dealer nearest you about the new, weather-tested drive-in speaker.

▲ **Unretouched photo** shows only slight tarnish on speakers. Special General Electric plating gives excellent protection to steel frames, none of which were corroded after vigorous tests.



◀ **Racked on exposure tray,** speakers were checked at intervals for 2 years, then taken apart and examined for wear. Outdoor-type cones were warped only slightly, G-E aluminum voice coils were like new.

General Electric Co., Section 612
Electronics Park, Syracuse, N. Y.

Yes—send me your new folder on the G-E Aluminum Voice Coil.

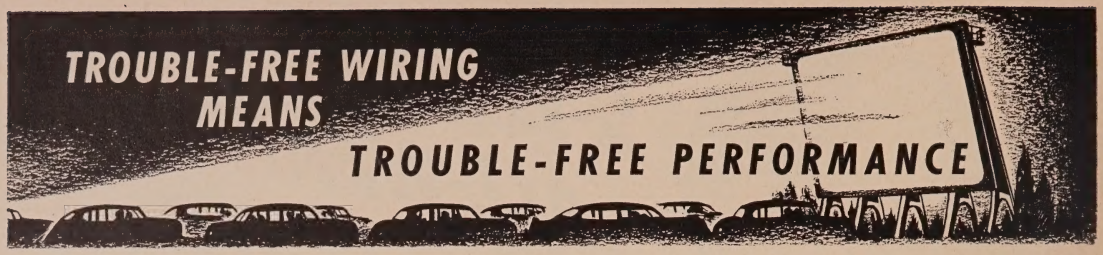
NAME_____

ADDRESS_____

CITY_____ STATE_____

You can put your confidence in—

GENERAL ELECTRIC



WHITNEY BLAKE TELESEAL DIRECT BURIAL UNDERGROUND WIRE

Not only is TELESEAL the most efficient low-cost cable for underground use, but it costs less to install, because you can bury TELESEAL directly in the ground, even in damp locations, without conduits or other protection. TELESEAL is made like a miniature submarine cable with a tough, long-wearing neoprene jacket for extra protection. TELESEAL also is provided with lasting adhesion of the inside rubber insulation to the conductor by means of Teleplate,* a Whitney Blake exclusive process.

TELESEAL FOR ECONOMICAL, EFFECTIVE, LOW-COST UNDERGROUND SOUND TRANSMISSION

For further information, see your theatre supply house or your local Graybar warehouse.

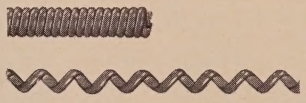
*Copyright

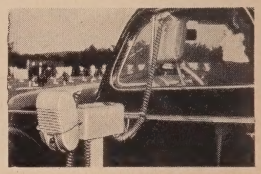
WHITNEY BLAKE CO.
NEW HAVEN 14, CONN.

*Koiled Kords** FOR ALL IN-CAR SPEAKERS AND IN-CAR HEATERS

STANDARD KOILED KORDS

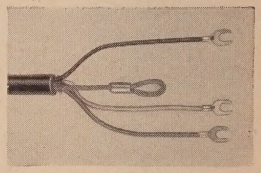
A neat 16 inch coil when not in use extends easily to 8 feet . . . and then always retracts to its original length when returned to the post. No hanging loops that catch on car projections and break, fewer speaker losses, lower repair and maintenance costs. Furnished with 2 and 3 conductors.





SAFETY CORDS • COILED OR STRAIGHT

Sturdy, stranded steel cable jacketed with neoprene and including necessary conductors, reduces speaker losses. Cable will withstand approximately 400-pound pull and canot be cut except with heavy tools. Available either coiled or straight.



DYNAPRENE-JACKETED STRAIGHT CORDS

THE FINEST CORDS ARE JACKETED WITH DYNAPRENE, a special jacketing compound developed by the makers of Koiled Kords. DYNAPRENE is an exceptionally tough, unusually long-wearing jacket that is not affected by sun or any kind of weather. Moisture cannot penetrate DYNAPRENE, grease and oil have no harmful effects.

DYNAPRENE-jacketed straight cords for in-car speakers and in-car heaters are the finest money can buy . . . a premium cord at low cost.

STANDARD STRAIGHT CORDS

Standard rubber-jacketed straight cords are available for all standard speakers.

All the above cords for in-car speakers and in-car heaters are available as replacement cords fitted with terminals for each standard-make speaker. Keep a stock on hand and keep all your speakers and heaters working all the time.

Available through theatre supply dealers or The Graybar Electric Co.
*Trade Mark

Koiled Kords INCORPORATED
BOX K, HAMDEN, CONNECTICUT

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FRONT *and* LOBBY

1952

Rigidized Metal for Decoration and Utility

Strength, Attractiveness, and Resistance to Wear Are Some Features of This Adaptable New Product

Combining unique decorative beauty with durability, structural strength, and easy maintenance, Rigidized Metal, a product patented by a Buffalo firm, is ideally suited to a wide range of exterior and interior applications in new and remodeled theatres.

The Rigidizing Process

Rigidized Metals are design-strengthened, textured stainless steel, aluminum, brass, copper, bronze, and other ferrous and non-ferrous metals, and are normally available in sheets or strips, solid or perforated. Rigidizing is a process which redistributes the metal throughout its cross section, thus obtaining greater rigidity and strength without the disadvantage of added weight. The process does not appreciably change the overall width or length of a piece of given thickness nor increase or decrease the weight per square foot. All the metal in the original strip or sheet remains; part of it has simply been moved to a position where it will do a better job. Naturally, this process increases the overall or section thickness of the piece. In the case of more prominent patterns, Rigidizing materially increases the exposed surface area, an advantage where a heat-exchange function is desired.

Patterns

The product is available in more than 20 types of basic patterns, involving a variety of geometrical shapes, directional and non-directional, repetitive and non-repetitive, and ranging in depth from 0.320-inch to as fine as 0.005-inch. All of these basic patterns are characterized by strong eye-appeal and high utility value. There is no hard and fast dividing line between the various strength-appearance-utility values of the textured metal sheet or strip; in certain applications one factor may be of more importance than others, but there is usually some overlapping of the three.

In fabrication, Rigidized Metals may be soldered, cycle bonded, atomic hydrogen welded, electric welded, riveted, lock-seamed, stamped, formed, drawn, roll-formed, punched, or blanked. It is installed in much the same way as other metals; namely, by screws, adhesives, cement, decorative studs, snap-on moulding, etc. Rigidized Metal is also available already bonded to plywood for easy installation.

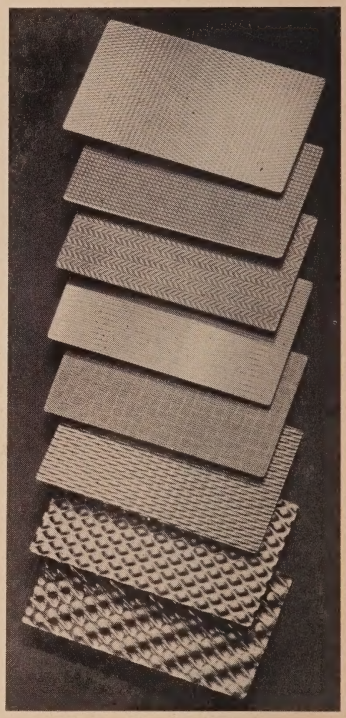
Installation

The textured metal sheets are cut with heavy shears or a power saw. As the sheets nest into each other, multiple or stack saw cutting is practicable. Continuation joints may be of the lap or butt type, the latter with matched backplates. The natural nesting effect of the beads improves joint strength and simplifies hole layout. Riveting, spot welding, stud welding, and bolting all are practicable in installing the sheets, since the structural patterns are usually provided with flat contact fields.

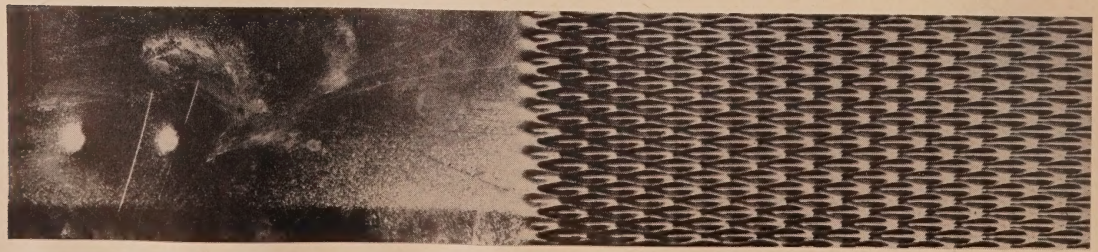
Face-to-face joints create composite panels by combining two or more sheets. Depending upon the shear involved, it is possible to fasten only one out of two or even one out of four contacting flats. This is done by riveting or spot welding, preferably on multiple-head automatics. Panels bonded under heat and pressure with newer types of adhesives are particularly suited for duplex, triplex or higher order composites.

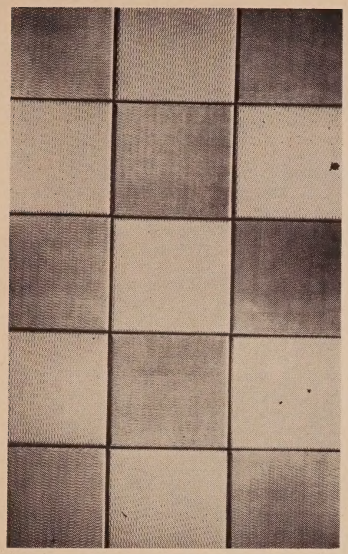
Because of the textured surface of this modern metal, architects are able to take advantage of all the "show" of a metal finish, without encountering blinding glare or other disadvantages incident to the use of plain-surfaced metals. The pattern diffuses direct rays from the sun or artificial light sources

BRIEF: ***The use of Rigidized Metal . . . a design-strengthened, textured surfacing material of stainless steel, copper, aluminum and other metals . . . offers splendid opportunities to achieve attractive decorative effects . . . structural strentgh . . . and great functional value . . . in new theatre construction or remodeling. Available in more than 20 three-dimensional patterns . . . and simply installed . . . the product has a wide range of uses in many parts of the theatre interior and exterior. While the product has a comparatively high initial cost, it is economical in that it has high wear resistance, requires a minimum of maintenance, and permits the use of a lighter gauge metal to achieve structural strength . . . with resultant weight saving and reduced metal cost . . . While periodic metal shortages may limit the availability of Rigidized Metal from time to time . . . the many advantages of the product make it one worth waiting for, if necessary.***



RIGIDIZED METAL is design strengthened in more than 20 different basic patterns of geometric shapes. It is available in sheets and strips.





AN INTERESTING EFFECT can be gained by mounting as tiles with alternating design directions.

as soon as they strike the surface, and will absorb severe abuse from heavy patron traffic without diminishing in attractiveness.

Wear Resistance

Textured Rigidized Metal resists blows and scuffing and does not show soil or fingermarks. Requiring only an occasional wiping with a damp cloth or a light washing with any soapless detergent to maintain its bright good looks, its ease of maintenance is one of its important advantages.

Because of its inherent beauty and easy maintenance, this new metal product is being widely used in theatre facades, marquees, boxoffices, attraction signs, doors, door kick plates, wainscot, and decorative panels in both new and remodeled houses. In addition to its architectural applications in theatre interiors, Rigidized Metal also is being adopted for ashtrays, switch plates, and other lounge fittings. When used for banisters and balcony rails, Rigidized Metal completely eliminates the extensive polishing which usually constitutes a large portion of theatre maintenance.

Light Weight

The product is particularly desirable as a remodeling material because of its lighter weight and exceptional durability. The patterned surface contributes greater strength per unit weight than plain surfaced metals, thus Rigidized Metal can be installed in panels over existing walls without extensive provision for support, and yet, in exterior installations, provides ample protection against weathering. The fact that Rigidized Metal permits the use of a lighter gauge metal, with resultant weight saving and reduced metal cost, without sacrificing strength and rigidity, is an especially important feature to be considered in using the product for marquee construction. For example, four sheets of 26 gauge Rigidized Metal each measuring 36 by 96 inches and weighing 75.6 pounds have frequently been used in place of four sheets of plain stainless steel of 24 gauge, measuring 36 by 96 inches and weighing 100.8 pounds. The reduction in weight thus effected is 25 per cent.

The use of Rigidized Metal in restroom wall paneling offers one effective method of discouraging vandalism, as well as providing a decorative and sanitary wall treatment, for the textured metal surface is almost impervious to marking by pencil or lipstick,

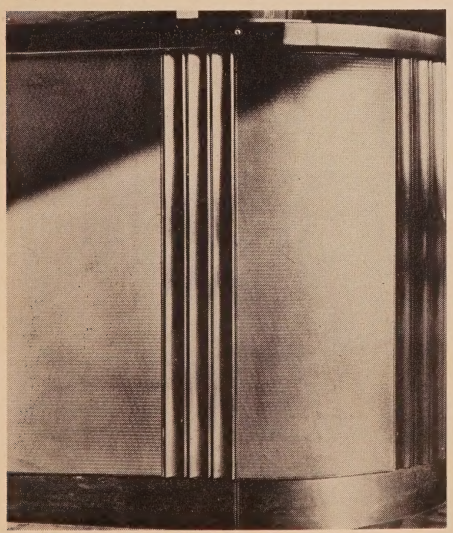
ORNAMENTAL DESIGNS can be cut from sheets for any required purpose or feature location.

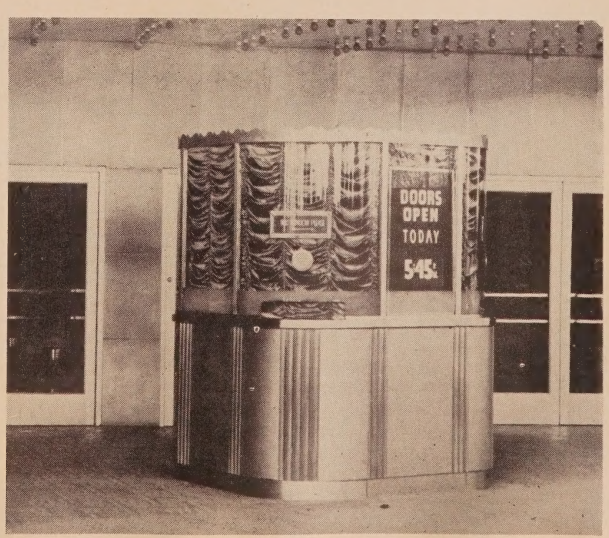
denting, scratching, smudges, and other defacing marks.

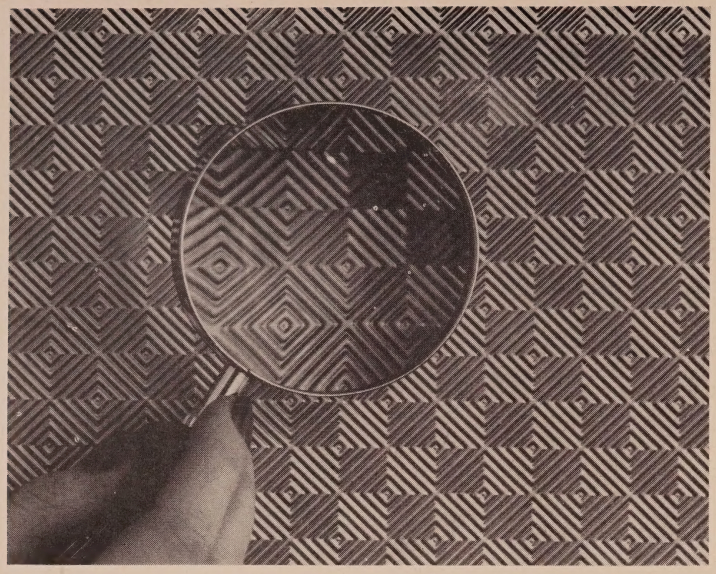
Maintenance Economy

While the initial cost of Rigidized Metal may seem rather high, the savings it can effect through simple maintenance are compensatory. The manufacturer recently conducted a survey of the comparative cost of seat backs of Rigidized Metal, painted steel, and plain high-lustre steel in a fleet of 100 public transportation vehicles, based on use over a ten-year period, and arrived at

FOR THEATRE USE, its resistance to damage through accident or vandalism, and its fresh clean appearance with a minimum of maintenance, makes it ideal.







THIS MAGNIFIED VIEW shows its solid, seam-free nature and sharpness of the individual designs. It is such embossing and debossing that, while helping to resist scuffing, also makes it immune to finger marks.

the following results: The original cost of each Rigidized Metal seat back was $3.09, and in ten years required cleaning with regular soap and water, representing a maintenance cost of $12 for the period. Since these seat backs required no painting or other re-finishing whatsoever, the total cost of each was $15.09 at the end of ten years.

The painted steel backs originally cost $1 each, and required $12 worth of cleaning with soap and water in ten years, but they required painting or other refinishing amounting to an additional $10, to bring the original cost of each in the ten-year period up to $23.

The plain, high-lustre steel backs, originally costing $2.80, with $12 spent to clean each and $10 more going for refinishing, cost $24.80 over the entire period. The savings in maintenance effected by the use of Rigidized Metal ranged from 53 per cent to 60 per cent over those with non-textured metals.

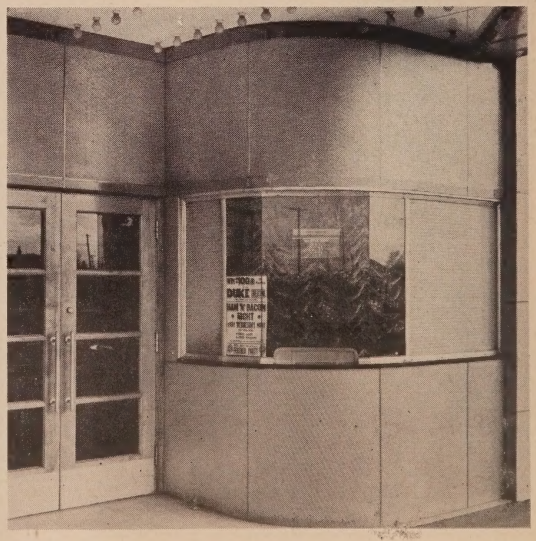
The extremely severe abuse which a seat back in a bus, subway, trolley, or train would receive in daily use is somewhat comparable to the hard use the heavy traffic areas of a theatre would receive each day. With patrons kicking and scuffing walls and doors, refreshment stands, and lounge fixtures and vandals maliciously marring washroom walls, it is easy to understand how the wear-resistant qualities of Rigidized Metal and the economy of maintenance it makes possible could soon compensate for the original high cost of the product.

Rigidized Metal is used in many products manufactured for theatre use, among them, lighting fixtures, cabinets, switch plates, refreshment counter signs, outdoor attraction signs, towel dispensers, trim and kick plates on vending machines, juice dispensers, and air conditioning units. Many theatres have surfaced the entire under-the-marquee areas with textured metal paneling to achieve a bright, modern appearance while protecting the front from the ravages of weather and hard everyday wear. The good looks of Rigidized Metal paneling are especially evident here at night when soffit lighting highlights the texture of the metal. As the surface is anti-mirroring but highly reflective, the effect is brilliance without garishness. It is also possible to obtain interesting effects with color, using dyed or anodized metal, or enamels—either in solid shades or two-tone designs. Highlighting the raised portion of the pattern with color also gives an attractive contrast.

Highly adaptable to any use which requires attractiveness, durability, structural strength, or easy maintenance, or a combination of any and all of these qualities, Rigidized Metals have great versatility, and the applications suggested here merely hint at the great potential of the product in theatrical use.

While metal shortages may make it impossible to obtain steel, aluminum, and copper in Rigidized Metal from time to time, the interesting possibilities and proved theatrical value of the product make it well worth waiting for, if necessary, to bring rich, durable beauty to new and renovated showplaces.

AT THE DUKE, DETROIT, textured rigid metal is used extensively on the modern front and most particularly at the patron contact point which is the boxoffice.



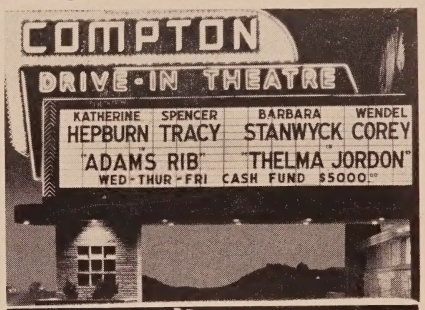
THE WORLD'S LARGEST LINE OF SHOW SELLING EQUIPMENT

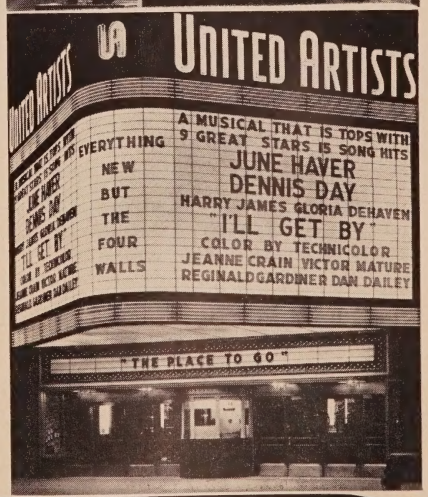
DESIGNED FOR POWERFUL ATTENTION VALUE AND EFFECTIVE SELLING

Show selling is easy with Wagner displays. There's nothing like a good attraction board to bring in the dollars. Build your grosses by billing every attraction as a big event. Focus attention on your theatre—put "sock" into your billing—put a Wagner display to work for you.

FREE! *We'll be glad to help you take the right steps toward more effective show-selling. Send today for the BIG FREE catalog on the Wagner line of show-selling equipment—the largest in the world.*

WAGNER STAINLESS STEEL FRAME AND GLASS UNITS





WAGNER WINDOW-TYPE FRAME AND GLASS UNITS

(Patent Pending)

RECOMMENDED FOR ALL OPENINGS OVER 43" IN HEIGHT

The only frame which affords openings and billing space of any height or length in ONE panel, making it unnecessary to join together a series of small signs. Because of their stronger construction plus the fact that these frames can be installed in the sign without any glass in them and glass installed later, Wagner Window-Type Frames can be built in larger sections than is possible with any other design — a vitally important feature with drive-ins where large displays are necessary. Lamps, neon and glass can be serviced without removing the frames.

All parts of the sign may be serviced through open windows. Lamps are replaced as easily as though they were exposed. These frames soon pay for themselves by elimination of maintenance costs necessary with any other large frames.

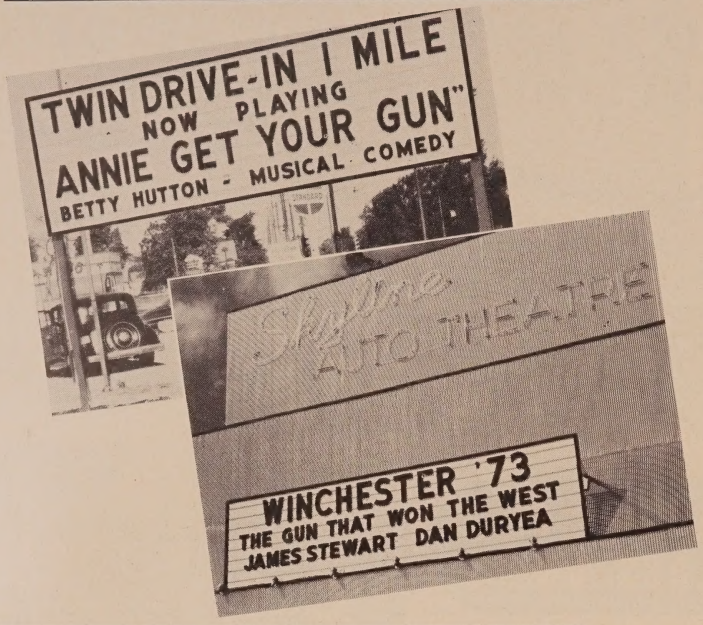
WAGNER MASTER MULTIPLE FRAMES

These frames employ a series of stainless steel bars, spaced on 7" centers, and accommodate any and all sizes of Wagner letters, since these letters are slotted with uniform spacing. (An exclusive patented feature.)

In the "39" type the frame inserts in a channel at top and bottom. It has no drain flange. In the "41" type the frame inserts in a ¾" wide by 1½" deep channel at top and has a drain flange which sets over rail at bottom.

Wagner Sign Service, Inc.
218 S. Hoyne Avenue
CHICAGO 12, ILL.

WAGNER STEEL PANEL ASSEMBLIES



A high quality, low cost changeable copy display for drive-ins. Effective day and night. Designed for illumination from the front by floodlights, spotlamps, gooseneck reflectors or fluorescent tubes. Consists of a series of stamped steel panels, with galvanized metal uprights and metal border.

Panels available in porcelain enamel guaranteed ten years against cracking, crazing, chipping or discoloration by reason of the elements; or in lasting baked enamel.

Letters mount directly on the face. Water and soot drain to the rear of each panel. Practically self-washing, and always of uniform cleanliness. The openings between the panels permit high velocity winds to pass through.

Any lengths, in multiples of 5 feet. Any height, in multiples of 7 inches, starting at 20 inches.

Quickly assembled and installed.

Sold everywhere by dependable dealers who plan and supervise each installation.

WAGNER WINDPROOF SLOTTED COLORED PLASTIC LETTERS

Windproof, slotted letters are patented and available exclusively from Wagner, Patent 2048040 (adjudicated) and many other patents. Wagner's slotted method of mounting prevents freezing to the sign. Letters cannot slide or blow off in the most extreme wind, yet they are the easiest to change of all letters. With more than six times the bearing surface of the lug type letter, Wagner slotted letters assure complete safety. The widest range of sizes and colors. Available in 4", 6" 8", 10" and 17" sizes in red, green, blue, amber and black. Gorgeously brilliant when light shines through them, they also assume sharply silhouetted third dimensional effect by day.

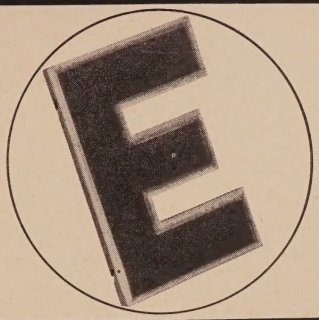
The gorgeous, non-fading, jewel-like colors go all the way through the letters, hence cannot chip or scale. Furthermore, these strong durable letters never require painting or other maintenance. Wagner letters are the only plastic letters that can be stacked for storage without danger of warping.

If you have only aluminum letters now, obtain some Wagner Colored Plastic Letters and use both kinds in combination. You will find that it works wonders in attracting attention.

Wagner Sign Service, Inc.

218 S. Hoyne Avenue
CHICAGO 12, ILL.

WAGNER SLOTTED ALUMINUM LETTERS



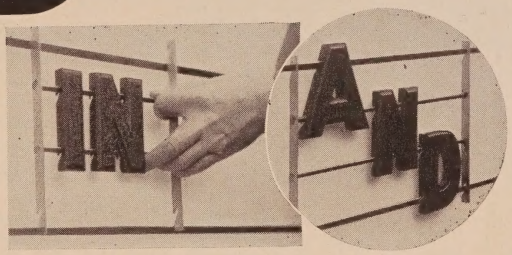
All sizes of Wagner aluminum letters are slotted with uniform spacing so that ANY and ALL sizes can be used on Wagner Frames. This is an exclusive patented feature. Wagner Slotted Aluminum Letters cannot freeze to the sign.

Wagner aluminum letters are available in the widest variety of colors, finishes and styles of type and in more sizes than offered by any other line. Solid color cove letters are made in 4", 8", 10", 12", 16", 24" and 30" sizes. Colored or aluminum cove edge letters are made in 4", 8", 10", 12", 16", 24" and 30" sizes. Gothic letters are made in 6", 8", 10" and 12" sizes, and poster letters are made in 8" and 10" sizes.

WAGNER FLEX-WORD FRAMES

These miniature frames mount on standard Wagner Frames of 7-inch bar spacing and provide for the easy forming of units of less important words with 4-inch letters. They save space, permit better use of space and make word-plates unnecessary. Flex-Word Units are extremely flexible. The 4-inch letters can be staggered in three lines, or two straight lines can be used in a space that ordinarily accommodates one row of 10" letters. Flex-Word Frames are available for either straight or curved attraction boards. Two or more Flex-Word Frames can be butted together to handle long words.

Wagner Flex-Word Frames are available in horizontal lengths of 8", 12", 16", 20" and 24".

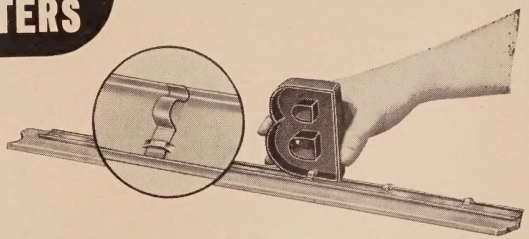


WAGNER COLOR-LITE TRANSLUCENT PLASTIC LETTERS

For indoor theatre use. They pick up indirect lighting, appear to be lighted. Jewel-like everlasting colors go all the way through. Cannot chip or scale. Shockproof. 4", 6", 8", 10" and 17" sizes in red, blue, green, amber and black.

Wagner Transparent Plastic Colored Letters are easily adaptable to any arrangement or conditions within the theatre by using stainless steel mounting strips designed for this flexible use.

These letters occupy such small space that they can be set up on ledges, and many other places where no other display equipment could possibly be used. No special wiring is necessary and no alterations are required.



Drilled for mounting with nails or screws onto any cove, sill or other wood foundation, these mounting strips can be placed on top of a wood surface and the letters mounted in the "standee" position, or the strips can be fastened on the underside of a wood surface and the letters used in suspended position.

In determining the length of mounting strip needed for any number of letters, estimate as follows: for 4-inch letters, allow 4 inches of space on the mounting strip for each letter, which permits proper spacing. Allow 4 inches of space between words. For 10-inch letters, allow 10 inches of space on the strip for each letter, and 10 inches of space between words.

Mounting strips come complete, including necessary attached clips for holding letters in position, drilled and ready for installation.

Wagner Sign Service, Inc.

218 S. Hoyne Avenue
CHICAGO 12, ILL.

AMERICAN MAT CORPORATION

"America's Largest Matting Specialists"

1721 ADAMS STREET • • TOLEDO 2, OHIO

In Canada: American Mat Corporation, Ltd., Canada Trust Building, Windsor, Ontario

A Complete Line of Floor Matting

For Promoting Safety • Providing Comfort • Reducing Fatigue • Furthering Sanitation

AT ALL POINTS IN THE THEATRE

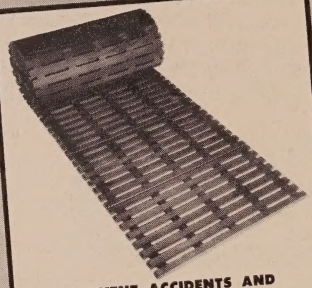
PROTECT YOUR CARPETS WITH

DO-ALL ALL-PURPOSE RUBBER AND CORD MATTING

also ideal for entrances and lobbies. Comes in rolls 20′ 5″ long, comprised of 35″ x 35″ units of four 17-inch square sections. Easily cut to any desired size. Beveled edges. Hugs the floor. Ideal for entrance, lobby and foyer.

4 MOTTLED COLORS

• Venetian Red • Erin Green • Delft Blue • Mosaic



PREVENT ACCIDENTS AND LAWSUITS

Provide a non-slip surface at entrances and in rest rooms by using . . .

AMERICAN COUNTER-TRED FLOOR MATTING

ALSO IDEAL FOR USE BEHIND CANDY COUNTERS AND AROUND POPCORN MACHINES

The resiliency of the mat affords comfort underfoot and reduces fatigue.

American Counter-Tred is exceptionally tough and long-wearing under heaviest traffic. It is made of cotton cord bound together with rubber compounds.

The ridged bottom affords aeration and drainage. Rolls up for mopping of floor. ⅜″ thick. Two feet wide. Any length.

FOR A BEAUTIFUL LOBBY

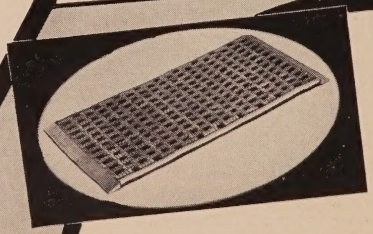
EZY-RUG COLORED RUBBER LINK MATTING

The original colored rubber link matting. Better known because it's better made of new—not scrap—rubber.

It is without question the best matting for trapping dirt at entrances. Pressure of the foot causes the patented corrugated links to scrape the dirt from the shoes of traffic and trap it in the openings, out of sight. Prevents tracking into the theatre and onto carpets. Reduces cleaning costs and frequency of redecorating necessitated by dirt whirled into the air by heating and cooling systems. Rolls up for easy, quick removal of dirt. Eliminates dangers of wet, slippery floors. Safe even with high heels. Non-trip beveled edge. Comfortable to walk on. The links are woven on galvanized, rust-resisting spring steel wire. Ezy-Rug will not curl, is easily handled and quickly cleaned. Ezy-Rug comes in any shape and any length, in widths up to 8 feet. Your choice of design, pattern, emblem, or lettering in any combination of four colors: brick red, light brown, grey and dark green, on a black background.

TRAFFIC-TRED PERFORATED CORRUGATED MATTING

Especially designed for use as a low-priced mat for removing dirt, moisture and grime from the soles of shoes. It is a particularly good mat for use where there are wet floor conditions. Made from cotton cord and rubber compounds, the mat has a ridged undersurface which affords aeration and drainage. New cross-ribbed squeegee design on the top side. 7/16″ thick. Standard semi-closed (open on ends only) slot construction. Three widths, 24″, 36″ and 48″ with sections 24″ x 12″, 36″ x 18″ and 48″ x 12″ (2-24″ sections) available in rolls.



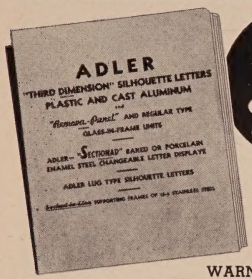
FOR BACK OF COUNTERS

TUF-TRED CORDED RUBBER MATTING

The most popular low priced safety matting. Constructed of corrugated rubber fabric links, strongly laced on galvanized rust-resisting steel wires, reinforced by metal plates and clips. Long wearing. The only mat of its kind equipped with non-trip beveled safety nosing on the ends. 5/8″thick, up to 6′ wide, any length.

WRITE FOR FREE LITERATURE AND PRICES

ADLER *Modern* CHANGEABLE PROGRAM DISPLAYS



WRITE FOR OUR *FREE* COMPLETE CATALOG

ADLER EQUIPMENT IS USED THE WORLD OVER BY LEADING CIRCUITS SUCH AS PARAMOUNT — WARNERS — LOEWS — RKO — FOX — FAMOUS PLAYERS — ODEON, ETC., AS WELL AS BY PROMINENT INDEPENDENTS.

Meet Every Budget for Drive-In Theatre Attraction and Approach Boards and Marquee Signs

ADLER *"THIRD DIMENSION"* PLASTIC & CAST ALUMINUM LETTERS

Adler PLASTIC Letters are tough and strong, with integrally molded supporting means — practically unbreakable. Come in popular sizes and brilliant, permanent red, green or blue colors. Used interchangeably with Adler Cast Aluminum Letters.

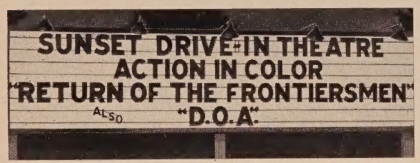
Adler CAST ALUMINUM Letters come in 4"—6"—8"—10"—12"—16"—24" sizes, used interchangeably from 8" to 24". Are sold under GUARANTEE THAT FOR EVERY ADLER CAST ALUMINUM LETTER YOU BREAK, WE GIVE YOU A NEW ONE FREE.

ADLER 17" *"Lok-Lip"* PLASTIC SAFETY LETTERS

Are self-locking on the frames—cannot fall off or blow off, yet are easily changed. Fit on all existing frames.

ADLER *Stainless Steel* GLASS-IN-FRAME UNITS

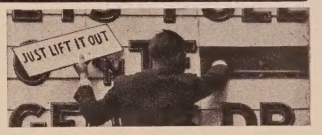
The strongest, most rigid, safest construction available today. Adler Locked-in-Line feature holds frames in perfect alignment so letters slide freely. Interlocking fit assures light-tight joints. Frames come to the job completely glazed with opal glass.



Sunset Drive-In Theatre, Factoria, Wash., an Adler "Sectionad" Display 20 ft. long by 4 lines high, using Adler 12" Cast Aluminum letters and lighted with gooseneck reflectors. Note inexpensive wood supports.

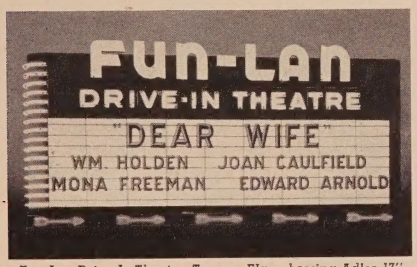
ADLER *Exclusive Patented* "REMOVA-PANEL" FRAMES

Adler alone, has "REMOVA-PANEL" Frames to fill large openings OF ANY HEIGHT OR LENGTH, without divider bars, permitting all maintenance anywhere in the sign through "Remova-Panels" without removing frames.



ADLER REGULAR TYPE GLASS-IN-FRAME UNITS

In this type every other glass-in-frame unit is made easily removable for maintenance.



Fun-Lan Drive-In Theatre, Tampa, Fla., showing Adler 17" and 10" "Third Dimension" Plastic Letters used interchangeably on Adler Stainless Steel Glass-in-Frame Units.

ADLER Low-Cost *"SECTIONAD"* (PAT. PEND.) (TRADE-MARK) CHANGEABLE LETTER DISPLAYS

Strong, attractive, inexpensive—come to the job as a complete Porcelain Enamel Steel background ALL ASSEMBLED AND READY TO INSTALL. Stainless Steel letter bars are in place to hold Adler "Third Dimension" Plastic and Cast Aluminum Letters in interchangeable sizes. Wonderful for Drive-In Theatres.

DRIVE-IN THEATRE ATTRACTION SIGNS

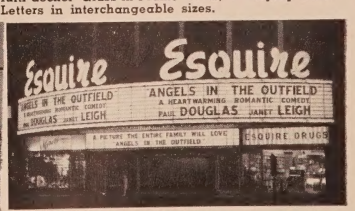
Drive-Ins depend upon Adler Changeable Letter Displays for attraction and approach boards, to bring them steady patronage. Large, colorful letters are easily read in traffic or on signs set back off the road or at a height.

REMODELING EXISTING SIGNS

Simple and magically effective. Divider bars in the signs can be easily removed, providing modern large openings to hold Adler Stainless Steel, Multi-decker Glass-in-Frame Units, to display Adler "Third Dimension" Plastic and Cast Aluminum Letters in interchangeable sizes.

Athens Theatre, Deland, Fla., showing magic remodeling to modern marquee with Adler 17" and 10" "Third Dimension" Plastic Letters used interchangeably on Adler "Remova-Panel" Frames.

Coronet Theatre, San Francisco, Calif., a modern marquee with Adler 17" and 10" "Third Dimension" Plastic Letters on Adler Stainless Steel Frames.



Esquire Theatre, Philadelphia, Pa., showing curved marquee with 17" and 10" Adler "Third Dimension" Plastic Letters used interchangeably on Adler Stainless Steel Frames.

UNITED STATES PATENTS		Canadian Patents
No. 1,830,414	No. 2,163,298	No. 369,858
No. 1,989,855	No. 2,272,733	No. 411,691
No. 2,038,978	No. 2,284,626	
No. 2,113,285	No. 2,313,723	No. 421,193
No. 2,144,954	No. 2,313,724	
No. 2,155,904	No. 2,319,910	England Patent
No. 2,156,257		
And other Patents Pending		No. 442,512

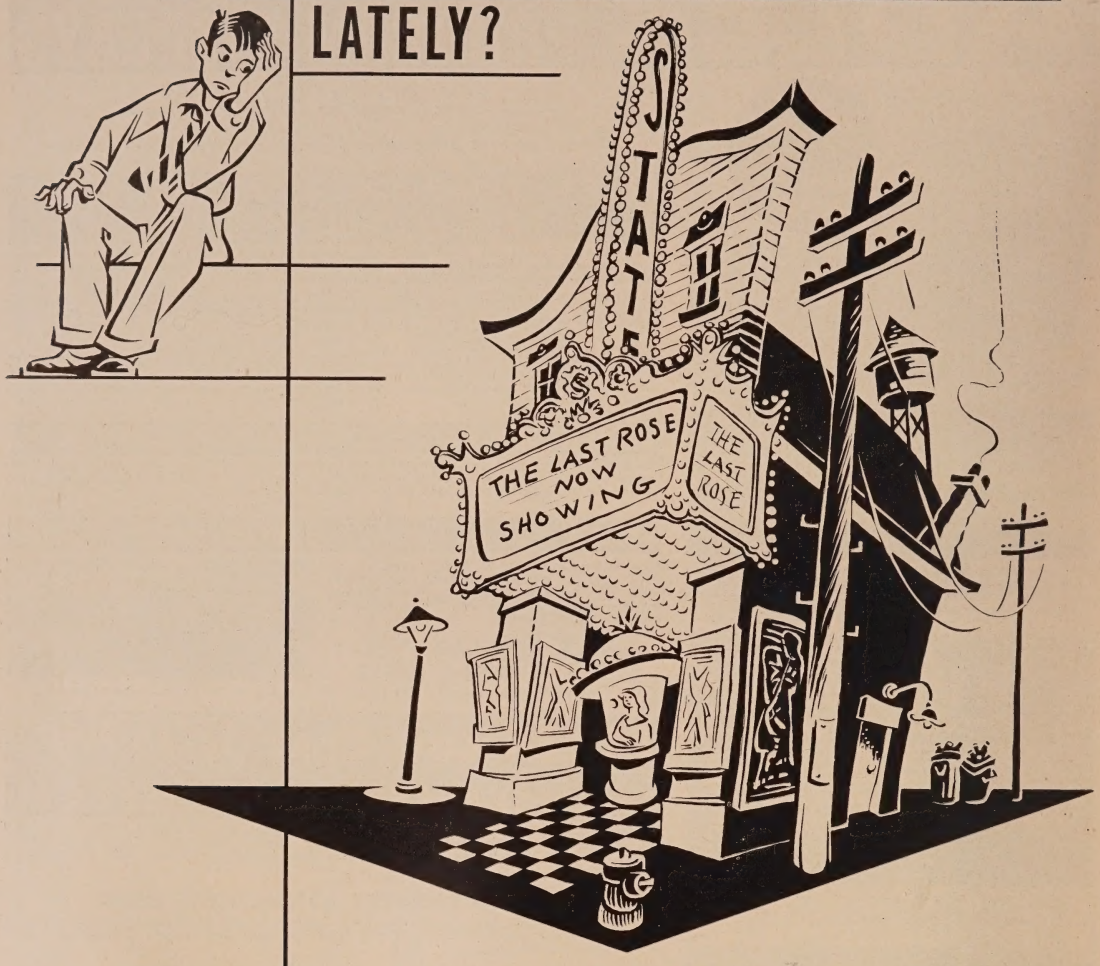
LISTED BY UNDERWRITERS' LABORATORIES, INC.

ADLER SILHOUETTE LETTER CO.

General Offices: 3021 WEST 36th STREET, DEPT. TC, CHICAGO 32, ILLINOIS

CHICAGO — NEW YORK — TORONTO, CANADA — LONDON, ENGLAND

HAVE YOU LOOKED AT YOUR MARQUEE LATELY?



It *pays* to keep an eye on your theatre marquee — *where ticket sales begin!* YOU KNOW IT'S RIGHT IF IT'S

BEVELITE!

DISTRIBUTED BY

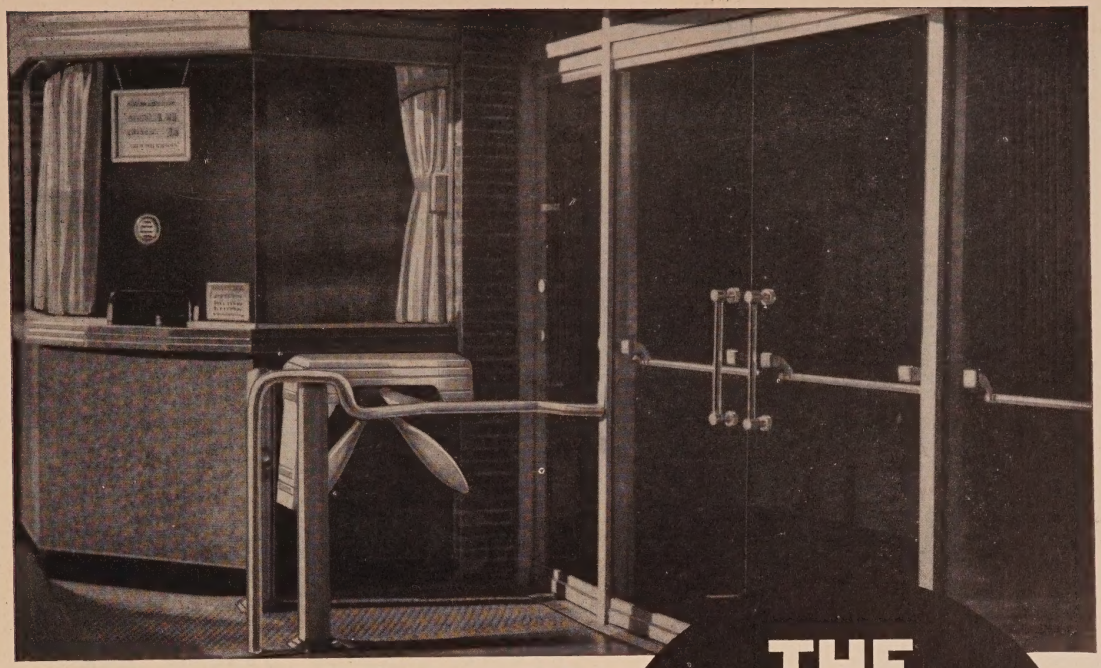
THEATRE **NATIONAL** SUPPLY

BEVELITE

PLASTIC LETTERS

A PRODUCT OF

THEATRE SPECIALTIES, INC. 1615 CORDOVA ST., LOS ANGELES 7, CALIFORNIA



NO DOORMEN REQUIRED HERE

THE PEREY "Magic Barrier" TURNSTILE SYSTEM

When You Install a Perey Theatre Turnstile you get more than just a machine. You get the benefit of operating your box office efficiently without the ticket taker or tickets.

The Cashier collects the admissions and the Perey Turnstile checks the cashier by means of a register in the turnstile. No tickets are required as the turnstile register automatically counts each patron entering the theatre.

Simple Method of Operation. The box office is equipped with a Perey Theatre Type, Registering, Two-Way Turnstile under the control of the cashier. Patron pays admission charges to the cashier, then passes through the Perey Turnstile which automatically registers his admission. The patron is automatically guided from the box office to the entrance door by properly designed railings located so that the entrance passageway is always under the control of the cashier.

No tickets are required. The turnstile register checks against the cashier's receipts. No ticket taker is needed.

Where Rates Change *at different hours of the same day* — readings of the register are taken at the time the rate change goes into effect.

When There Is a Price Differential *between adults and children* — the turnstile is equipped with an extra register for child admissions. In addition, there is an overhead visual indicator which lights up when the child admission is registered, thus checking against any possible manipulation by the cashier of adult and child admission receipts.

Perey Systems Satisfy the Fire Department. Installations of the Perey Theatre Type Turnstiles are in operation in most of the large cities of the country where fire department rules are of the strictest. The Perey Application Engineers design the systems so that there are always as many Exits as required to satisfy the Fire Dept.

The Entrance is so designed that it takes a minimum of space and is located in such a way as not to interfere with an Exit. In fact, the entrance becomes an additional exit in case of emergency. The Perey Theatre Type Turnstile is always of the two-way passage type, permitting free exit in case of necessity.

PEREY TURNSTILE COMPANY

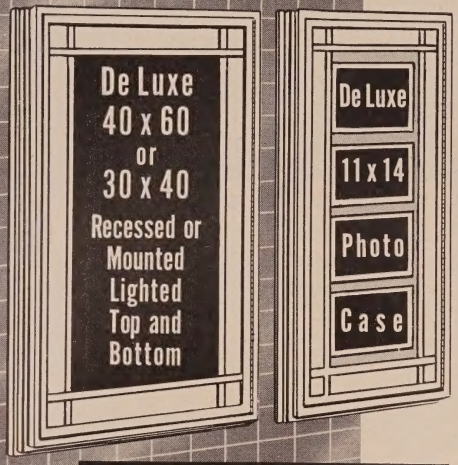
106 EAST 41ST STREET **NEW YORK 17, N. Y.**

Showmanship UNLIMITED

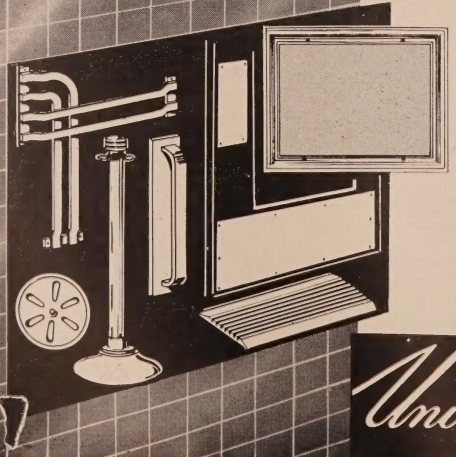
Sealuxe DISPLAY SYSTEMS

Miracles in Metals!

LOBBY FRAMES



ACCESSORIES



Wherever there is a theatre, there is need for a Sealuxe Theatre Display System and Other Sealuxe Accessories

In 1940 Universal Corporation created theatre display frames of showmanship design and quality that established leadership in this field. That leadership has never been questioned. Sealuxe frames are fabricated of extruded aluminum shapes. The use of this material makes possible frames of enduring beauty —frames that will never sag, become loose at the corners, nor get out of shape—frames that will not tarnish, never require polishing, never need to be painted.

When you invest in a Sealuxe Theatre Display System, the first cost is the last cost.

The same superior grade of materials, design and workmanship is dominant in other Sealuxe Theatre accessories; push and pull bars, no-draft speaking tubes, lobby posts, kick and push plates, etc.
All Sealuxe Theatre Products are distributed through independent theatre supply houses.

NEW CATALOG FREE:
If you have not received a copy of the Sealuxe Catalog, write us, or ask your supply house.

CLIP and MAIL TODAY!

Dept. B-3, UNIVERSAL CORPORATION,
6710 Denton Dr., Dallas 9, Texas

Sirs: Please send me your latest information on SEALUXE Display Equipment.

NAME _____

FIRM _____

ADDRESS _____

J. P. TRAVIS
President

Universal CORPORATION

6710 DENTON DRIVE
DALLAS 9, TEXAS

INTERIOR *and* AUDITORIUM

1952

Modern Restroom Recommendations

Comfort, Sanitation, and Beauty Count Heavily In the Profitable Operation of Any Showplace

By Marjorie Flood
Public Relations Department
American Radiator & Standard Sanitary Corp.

BRIEF: ***Careful attention to the equipment, furnishing, decoration, and maintenance of retiring rooms is a matter of prime concern to theatremen everywhere . . . All the efforts expended to attract patronage may well be in vain . . . if the prevailing restroom conditions are in any way offensive . . . and not up to the most rigorous standards of comfort and sanitation.***

Detailed here are the special considerations involved in powder rooms and men's rooms . . . and some generally applicable recommendations for lighting, soundproofing, selecting fixtures, planning color schemes, and providing washroom supplies.

Included are some valuable suggestions for conducting an intensive restroom improvement program . . . or planning the sanitary facilities of new theatres.

You may have the best movie in town and your seats may be the most comfortable for miles around. But if your restrooms are unsanitary and untidy—or too small to accommodate the crowds, you are risking a substantial loss of customers by creating ill-will.

After all, your patrons feel that it is really your duty to provide airy, attractive restrooms and will resent it if your restrooms are small, old-fashioned, and ill-smelling.

Time was when restrooms were a hush-hush subject—never to be mentioned in polite company. But that day is long since past, and the restroom topic bobs up in even the most guarded conversations.

You theatre owners had better watch out. For if your restrooms aren't up to snap, word soon gets around. And that word can really hurt you. Because once people get the idea that you are not interested in providing them with clean, comfortable restrooms, your reputation really takes on new meaning. For overnight you turn into a tight-fisted operator who's interested only in salting away profits for yourself with nary a thought for the comfort and health of your patrons.

How many times have you heard an irrate woman coming out of a dingy theatre restroom mumbling something like: "If it weren't for the fact that this place has good movies, I'd never come here. Have you ever seen such a filthy, repulsive restroom?" Then, likely as not, she'll add, "It's high time that manager took some of the money he's coining and spent it on improving the sanitary facilities around here."

Make your restrooms your best rooms. Your patrons will surely appreciate it and the public good will toward you and your theatre will shoot upwards.

We might begin by taking a good, critical look at your restrooms. Let's start with the women's powder room. First of all, is it attractive? Rather, does your wife think it is? If the answer's a strong NO or, at most, a feeble yes, then it's time for action.

Maybe you'll want to enlarge your restroom area to provide space for additional toilets and wash basins. If you decide to knock out a wall to make the room larger, then it may be that you will want to start from scratch with all new fixtures, modern walls and floor, and an up-to-date color scheme.

Waterproof Floors and Walls

Chances are you'll want to begin by covering the floors with new terrazzo, tile, marble, or plastic, depending on the structural characteristics of your building. Any of these materials makes excellent, easy-to-mop surfaces designed to withstand hard daily use.

For your restroom walls we would suggest waterproof material such as tile, structural glass, or durable plastic. The initial expense of putting up this type of walls will be higher than the cost of adding a fresh coat of paint. But you'll be glad you have it in the long run. For the extra good looks and easy-to-clean features of this modern kind of walls are well worth the increased initial cost of installation. Besides, there is never any need later on to paint the walls.

Good Lighting

You'll be thanked if you provide ample lighting in your public restrooms, too. Not the brilliant, glaring type, but the kind that's bright enough to show up details of grooming, yet restful for tired eyes. Modern lighting recessed in the ceiling or in a molding is especially effective for the overall lighting. Be sure, though, that the lights for the restroom proper are sufficient to light the inside of the toilet compartments also. For too often one finds a well-lighted restroom with toilet compartments in an almost blackout condition because the doors shut out the light from the ceiling or walls.

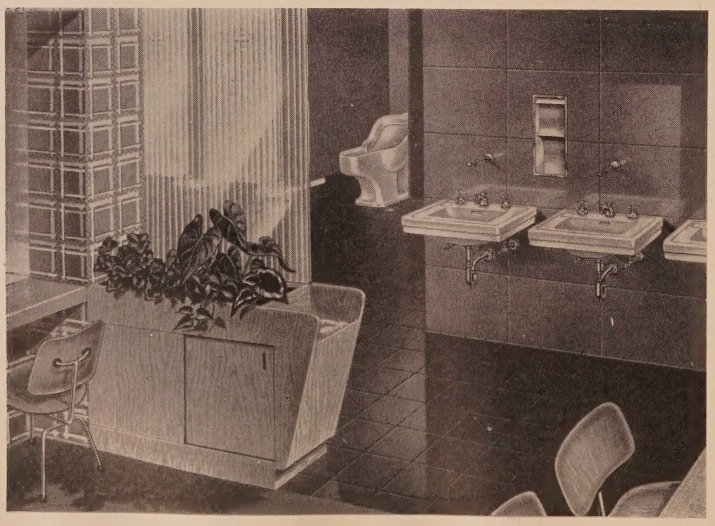
Spot lights over the mirrors are always welcome, too, especially among the women patrons who like plenty of light for their make-up activities.

Insist on lots of ventilation for your restrooms. For your patrons will certainly be grateful for airy, fresh-smelling toilet rooms. Too often public restrooms are close, foul-smelling dens that give the impression of being nothing but disease-breeders.

Good Ventilation

Of course, an ideal ventilating arrangement provides windows to the outside

LADIES' REST AND TOILET ROOMS present a real opportunity for the decorator's ability, but future maintenance is a dominant consideration. Colorful tile, and wall-hung fixtures and partitions help.



somewhere along the wall in addition to powerful electric fans that circulate the air. Besides, special neutralizing cleansers can be used in the water closets to strengthen the ventilating job.

Soundproofing

Why not have sound-deadening ceilings in your restrooms—especially the busy ones where large groups of people congregate during the intermission or after the feature movie is over. Sound-absorbing ceilings help make the atmosphere so restful and relaxing that they will be more than appreciated by your patrons.

When winter comes you'll want to have delightfully warm restrooms. So it might be well for you to check your restroom heating units. If boilers are used to heat the whole building, then perhaps you'll want to have the radiators recessed in the wall to save valuable space. On the other hand, you may prefer to enhance your restrooms by installing recessed convectors because of their attractive, smooth-front panels.

Arrangement of Fixtures

Your restrooms are often crowded? Then try to arrange the traffic flow so that there will be a minimum of confusion during the busy hours. You can accomplish this by grouping the water closets together in one section and the lavatories (wash basins) in another.

Install the service sink and cleaning tools in a compartment at one end of the row of water closet stalls. This makes it convenient for the attendant to have the cleaning equipment handy and yet neatly hidden away out of sight.

Large mirrors are always welcome in these rooms. But you'll be wise not to place the mirrors directly above the lavatories in the women's restroom. Put them, instead, in another part of the room so that the women won't be tempted to linger at the lavatories after washing their hands to comb their hair and put on lipstick.

Restroom traffic is thus speeded up and loose hair won't clutter the lavatories or clog the drains.

A ledge or shelf for pocketbooks and packages should be placed above the lavatories.

Selecting Suitable Fixtures

If you're smart, you'll keep your eye on maintenance costs when you're planning your remodeled restrooms. So why not start cutting these costs immediately by installing wall-hung toilets and wash basins? They save time by being so easy to clean in a hurry. And they allow the restroom attendants to hose or mop the floor from wall to wall quickly without bumping into any dirt—collecting pedestals, lavatory legs, or other fixtures-to-floor projections. Have the toilet compartments themselves also wall-hung for greater efficiency.

Don't forget to have foot-operated flush valves on your water closets, too. For, as you probably realize, women especially don't like to touch any handles with their hands when flushing the water closets.

You'll be wise to insist on the finest quality water closets, too—ones with strong flushing actions and a generous water area. Because, if there's one thing you don't want, it's the nuisance of having water closets that don't stand up to hard use and are constantly in need of service and repairs.

So you're guaranteed to be pleased with your investment if you install the kind of water closets that are designed for long, hard service.

Selecting Toilet Seats

There are several kinds of toilet seats to be considered. Probably one of the most satisfactory is the open-front type, made of a heavy composition material molded over a hardwood core. Another well-wearing seat consists of a hardwood core covered with a thick, hard rubber surface.

Usually these seats are available in white or black, although sometimes they can be purchased in colors to match the water closets.

New Women's Urinals

And while we're on the subject of water closets for your women's restroom, how about putting in some of the new women's urinals? They're designed, you know, especially for restrooms which receive much public use. They've made a big hit with women everywhere because they're so hygienic and sanitary. The secret of their success lies in the fact that you don't have to touch them when using them. "Best improvement in restroom equipment in years," is what the women are saying about these urinals. Then, too, these fixtures have no seat on them. So they're easy to clean in a jiffy. And restroom attendants surely appreciate this advantage. Being so sanitary, these vitreous china urinals help keep the restroom tidy and clean. They are therefore welcomed by fastidious women everywhere.

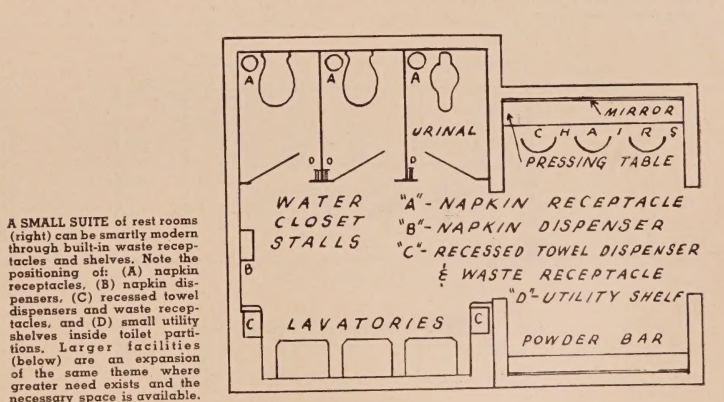
Choosing Lavatories

In selecting lavatories, you will be delighted with basins made of genuine vitreous china, for they give the restroom a certain air of luxury that attracts people. Besides, they usually retain their good looks for an exceptionally long time, and this means a lot when you consider the replacement costs involved in selecting other types that don't wear so well.

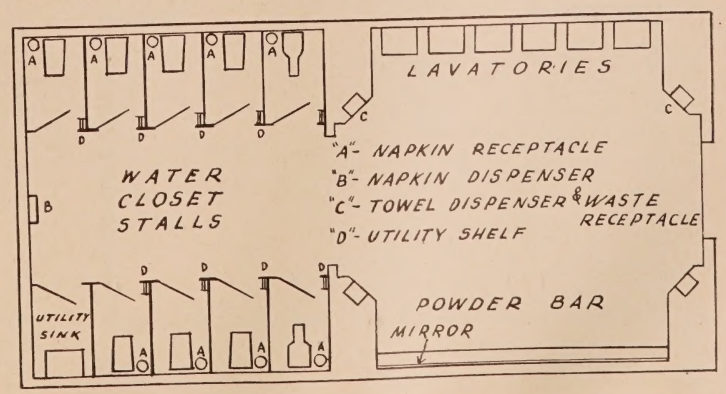
But whatever kind of basins you choose for your restrooms, be sure that the faucets have combination fittings so that the hot and cold water can be mixed before coming out. It's a good idea, too, to equip the faucets with metal aerators to prevent the water from splashing.

Toilet Stall Equipment

In your women's toilet compartments, why not hang a sanitary napkin dispenser? This makes it more pleasant and convenient for the women patrons than having one in the more public section of the restroom. Then, too, include a closed metal disposal can for the used napkins.



A SMALL SUITE of rest rooms (right) can be smartly modern through built-in waste receptacles and shelves. Note the positioning of: (A) napkin receptacles, (B) napkin dispensers, (C) recessed towel dispensers and waste receptacles, and (D) small utility shelves inside toilet partitions. Larger facilities (below) are an expansion of the same theme where greater need exists and the necessary space is available.



You may want to have individual toilet tissues rather than rolls of toilet paper in your restroom compartments. Many building managers feel that people tend to waste the paper if it's on rolls. Whatever kind of paper you use, though, it's well to have it contained in metal dispensers that hinge onto the wall rather than being built into the wall. This allows for replacement with newer models of dispensers as time goes by.

Women will appreciate it if you provide a utility shelf inside the toilet compartment for their purses and packages. The most convenient type folds down to act as a lock on the compartment door as well as a place for packages—where they will not be forgotten and left behind.

Men's Restrooms

A word about your men's restrooms. They don't need to be so lush, perhaps, as your women's power rooms. But insist on quality plumbing fixtures that will assure you years of efficient service. When selecting urinals for the men, we might recommend the individual wall-hung models as being about the most satisfactory upon the sanitary point of view. While the urinals may be situated out in the open, don't forget to provide closed compartments for the regular water closets.

Play Up Color

Your women customers will bless you if you select colored fixtures for their restroom, for these days color is becoming more important all the time as part of interior decorating schemes. And the soft pastel water closets and basins now being made appeal to women's color awareness and give the restroom a certain individuality and luxury all its own. Besides, striking color schemes can be worked out, using colored fixtures to blend or contrast with the walls of the rest room. Quite attractive, for instance, are peach fixtures against a background of delicate blue walls. A most appealing color scheme features lavatories and water closets in a warm Corallin shade —a cheerful peach tone—against pale aqua tinted walls. Contrasting color highlights in the way of toilet compartment stalls and floors in a deep turquoise shade create a dramatic impression. Maroon is another popular shade to use as a contrast to peach fixtures. For a more neutral effect, try grey walls as a background for the Corallin fixtures.

No matter what color scheme you decide upon, though, you might as well settle for off-white ceilings, for they help reflect the light over the entire room and make it seem extra bright and spacious.

Maybe you prefer white fixtures in your restrooms. If so, you'll not be sorry if you feature pale lemon-yellow walls. Yellow is always a warm, welcome color that appeals to almost everybody. Bottle-green compartment stalls and floors make a pleasing contrast to the walls and also to the white fixtures. Green and yellow, you know, are usually safe bets as color choices because they're found so much in nature and are always so fresh-looking.

Some of you no doubt prefer ivory fixtures for your restrooms. This being so, then why not feature stalls and floors in a chocolate brown or terra cotta color against grey-blue walls? This makes a delightful color combination.

You theatre owners who have large restrooms should keep to conservative color schemes; it's the smaller restrooms that are best suited to the more daring effects, colorwise.

Incidentally, men aren't so color conscious as women. In fact, they usually prefer tan, ivory, or white fixtures in their restrooms.

Lots of Soap and Water

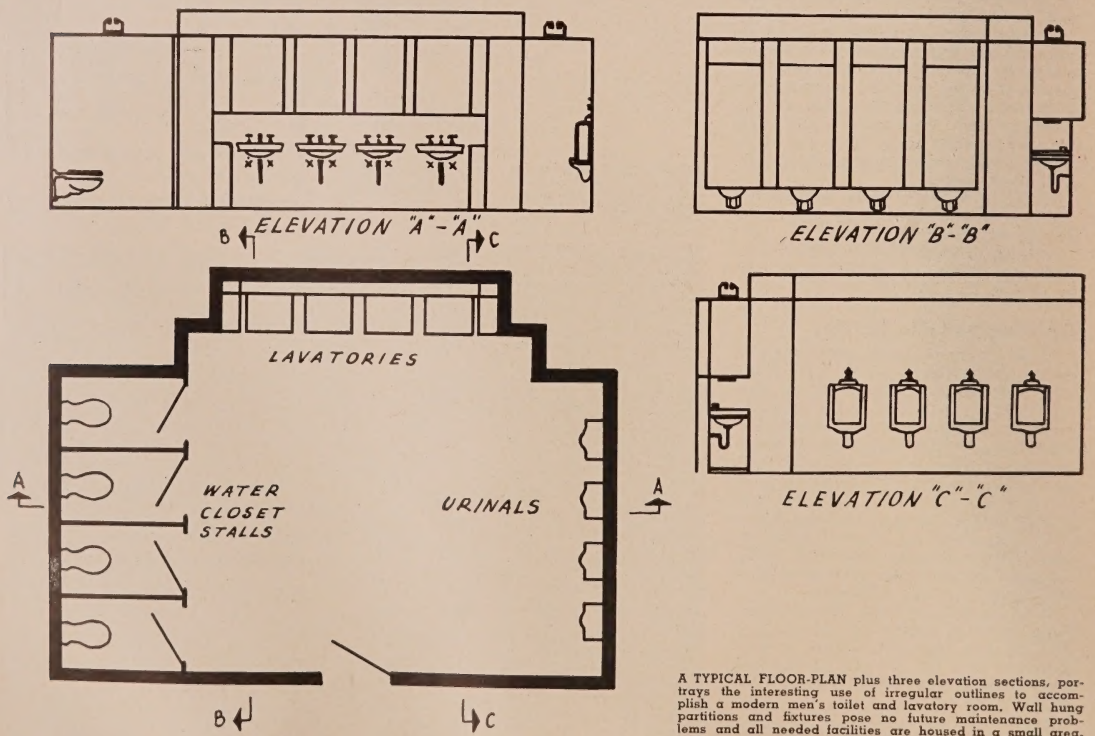
Your patrons will appreciate it if you provide a generous supply of hot water. You will want to regulate it, though, so that it won't ever be too hot for safety, for, with little children using your restrooms, it's well to take every precaution against dangerous accidents.

As far as the soap goes (and some of it doesn't go very far)—you should have a plentiful supply—whatever type you use, whether it's liquid soap, suds coming out of a dispenser, or soap powder.

Towel Talk

Keeping an ample towel supply can be another problem. But it need not be. For there are several types of restroom towels on the market these days that are economical and efficient. It may be that you prefer individual paper towels —or perhaps you find a roll of perforated paper towels to be most economical.

On the other hand, if you don't mind laundry costs and replacement bills, you



A TYPICAL FLOOR-PLAN plus three elevation sections, portrays the interesting use of irregular outlines to accomplish a modern men's toilet and lavatory room. Wall hung partitions and fixtures pose no future maintenance problems and all needed facilities are housed in a small area.

might insist on linen towels—either individual ones or a machine-operated roller towel. After all, if you can afford them, clean cloth towels are usually more popular than paper towels.

Whatever your choice of towels is, however, don't forget to provide a container for the used towels. If your restrooms are large enough to warrant a big used towel bin, a hamper with a swinging lid is perhaps best for proper towel disposal. It may be that your restrooms are small, though, requiring only a small wet towel container. Waste baskets can be used for this, although it's wise not to use wire baskets because they sometimes tend to make the room look sloppy when they're filled with paper. You might want built-in towel dispensers and waste receptacles made in one unit. They're very neat and space-saving, too.

After all this talk about towels, you might prefer automatic electric hand driers. These machines operate at the push of a button and turn off when the drying job is finished. They help keep the restroom tidy, too, because they eliminate the need for towels of any kind.

Added Comforts

Now your women patrons will be delighted if you provide comfortable stools or chairs and a dressing table for them in front of the mirror. They will appreciate having hand mirrors on the table or counter top in front of them so that they can check the back view of their hair before going outside. You can attach these mirrors to a chair if you're afraid of having them stolen.

They'll bless you, too, if you install full-length mirrors in the restroom where they can see whether their slips are showing and whether their stocking seams are straight.

Large, hard-to-break ash trays are a "must" where smoking is permitted. So are waste baskets, too.

And when it's at all possible in the larger theatres, an attractive lounge furnished with comfortable chairs and sofas, distinctive lamps and tables, should adjoin the restrooms to provide a quiet place for relaxation away from the bustle of the outside lobby.

In your restroom improvement campaign, you'll be rewarded for your efforts in the increased goodwill of your patrons and the realization that you are thus contributing to the progress of public health and sanitation.

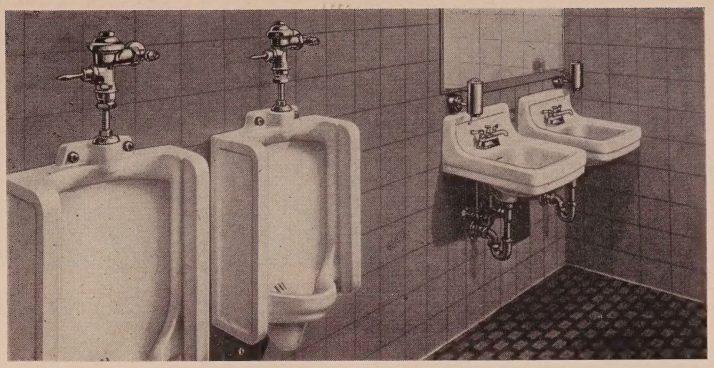
CHECKLIST FOR RESTROOM MODERNIZATION

1. **Floors:**
   Are they waterproof, easy-to-clean, long-wearing? Suggested coverings: terrazzo, tile, or plastic material.
2. **Walls:**
   Should be waterproof and easy to clean. Tile, structural glass, or plastic makes attractive and long-lasting walls.
3. **Ceilings:**
   Are most useful in an off-white shade to reflect light and give restrooms large, airy appearance.
4. **Lighting:**
   Does it brighten up the inside of the water closet stalls as well as the restroom proper? Don't forget to have special lights for your table mirrors.
5. **Ventilation:**
   Should supply a steady flow of fresh air with electric fans and outdoor windows if possible.
6. **Sound effects:**
   Avoid restroom noise by sound-absorbing ceilings.
7. **Location:**
   The handier the better. If possible, don't make people walk up or downstairs from the lobby to reach the restrooms.
8. **Color:**
   Feature attractive color schemes, using fixtures and walls as starting points. If your restroom is large, stick to conservative colors. Otherwise, play up dramatic use.
9. **Fixtures:**
   Should be wall-hung for greater sanitation. Wall-hung fixtures are easy to clean and facilitate wall-to-wall cleaning of the floor without hindrance.

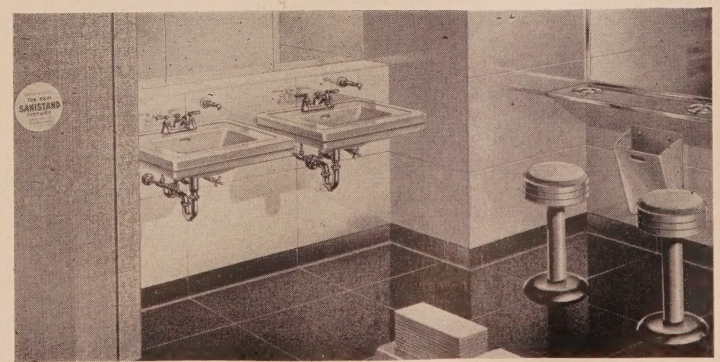
   Lavatories:
   Made of vitreous china, they retain good looks and long-wearing qualities indefinitely.

   Water Closets:
   Must have strong flushing action and large water area. Toilet seats should have open front.

   Urinals:
   For **women** as well as for the men. Made of vitreous china, they speed up restroom traffic and help promote sanitation and tidiness.
10. **Arrangement of Fixtures:**
    Group the water closets together in one section and the lavatories in another.
11. **Restroom Supplies:**
    Should be plentiful. That means generous amount of towels, soap, and other equipment.
12. **Adjoining Lounge:**
    Is desirable if your restroom facilities are large enough. Furnish it with comfortable sofas and chairs, attractive tables and lamps.
13. **Miscellany:**
    Place mirrors away from the lavatories so that women won't spend too much time at lavatories. Put a dressing table with chairs in your women's restrooms. If smoking is permitted, don't forget to provide large, hard-to-break ash trays.



MEN'S FACILITIES showing an interesting use of floor and wall tiles and modern wall-hung fixtures.



LADIES' FACILITIES always should include luxurious make-up shelves and large built-in mirror sections.

The Trackless Bandcar in Modern Staging

Use of the Motor-Powered Bandcar on the Stage Lends an Impressively Dramatic Touch to Shows

By C. E. Tompkins
President, J. R. Clancy, Inc.
Syracuse, N. Y.

BRIEF: ***The use of the bandcar in staging theatrical productions dates back to early Rome . . . Larger stages called for larger bandcars . . . Tracks were used but were unsatisfactory . . . and the use of bandcars diminished . . . First trackless bandcar was built in 1940 . . . Latest type automatically moves off orchestra elevator . . . and can be stopped, started, or reversed from any position . . . On stages without elevators . . . trackless bandcar glides to correct position under its own power . . . Having a variety of uses . . . the trackless bandcar may become more widely used . . . when its full range of possibilities are explored.***

It is curtain time. As the house lights dim, the strains of the overture dramatically "play the curtain open," and the orchestra appears down stage. Slowly and effortlessly, with changing lights flooding the scene in glowing colors, the orchestra glides upstage stopping automatically at the footlights and at the finish of the overture moves gracefully back stage, freeing the front stage for the acts that follow. The trackless bandcar makes such dramatic effects possible.

Dates Back to Romans

The use of bandcars in staging theatrical productions is not new. It dates back to the Romans, and possibly farther. It was used by the Romans to set up an act beforehand, ready to be pushed on stage at the proper moment. At that time, and up to quite recently, all bandcars were pushed by hand. When the tendency to build larger stages and wider proscenium openings came into vogue, it was found that any bandcar that could be pushed on and off stage by hand was far too small in proportion to the stage and also would not accommodate enough seats or musicians.

Tracks Unsatisfactory

This brought about the need for motorization, which in turn presented another problem — that of guiding the bandcar up and down stage so that one end of the car did not get ahead of the other. Of course, this problem became more acute when it was decided to use the car in connection with an orchestra elevator. In a very few instances, metal tracks were inserted in the stage floor, and the car wheels were equipped with flanges that followed these tracks, similar to a railroad. When not in use, the tracks were covered with strips of flooring running up and down stage. Obviously, these tracks or guides did not permit a very smooth floor, and in most cases required the use of a ground cloth to cover the tracks when not in use.

First Trackless Bandcar

Because of these obstacles, the use of bandcars practically died out for a time. In 1940, however, a trackless type car was designed, built and installed in the Center, Passaic, New Jersey. This car accommodates 25 musicians, and is built in sections so that it can be readily dismantled for storage. The type of wheels, both drivers and idlers, is such that they will not mar the finest floor, yet have sufficient traction to move the car on the most highly polished surface.

With this accomplished, a car was designed and built for the Beverly Hills Country Club at Newport, Ky., which comes out of a recess at the back of the stage and travels to the front of the stage, 32 feet, and then back into the recess. The clearance on each side of the recess is only two and a half inches. The fact that, after countless trips in and out, the car does not get out of alignment or bind in the recess is convincing proof of the efficiency of the trackless method.

Following this, several cars of this type were built, and in 1950 a car was installed at Purdue University Music Hall, which is 55 feet, 4 inches long, with a width of 13 feet, 6 inches at the center, and 10 feet, 8 inches at each end. The car was designed to fit the orchestra elevator previously installed. The motor unit is located on the back side of the car, approximately at center. The outline of the operation is as follows.

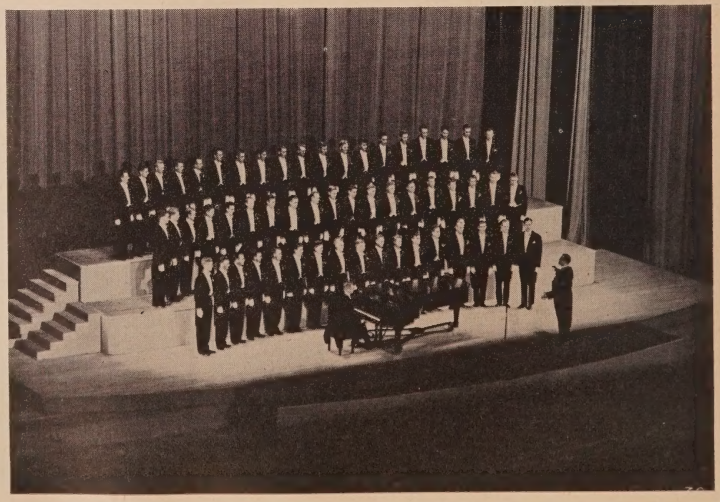
How the Bandcar Works

With the car located on the elevator at the basement position, the elevator travels upward, and automatically levels at the stage floor. At this point, the car motor is energized, and the elevator circuit is killed so that the elevator cannot be moved until the car is all the way on stage. Just back of the footlights is a row of disappearing microphones which are also electrically hooked into the circuit in such a manner that the car will not leave its position on the elevator unless the microphones are down and out of the way.

Assuming that the microphones are down and out of the way, the car proceeds on its travel backstage, restoring the elevator circuit as soon as the car is clear, and the car continues on its journey until the automatic limit switch cuts off the circuit. All motorized bandcars can be stopped, started or reversed from any position.

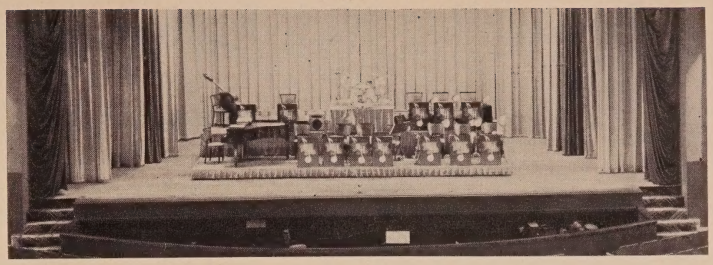
On the forward motion, the car proceeds to the microphone line, and stops if the microphones are up. Otherwise, it proceeds on to the elevator, provided the elevator is up to receive it. If the elevator is in any other than the up position the car will not move beyond this position. When the car reaches its position on the elevator, the elevator-

VIEW BELOW shows several parallel platforms mounted on the base platform of the bandcar supporting an entire glee club with accompanying grand piano at Purdue University Music Hall.



operating circuit is automatically restored so that the elevator and car may be taken down. In addition to the main car itself, there are several trailer units which can be readily attached to the rear and ends of the car when it is desired to use the car only on stage. The spectacle of bringing the orchestra from the basement floor to the stage and up and down stage as desired is very impressive. One of the things which greatly interest theatremen who watch this bandcar in operation is the fact that, without tracks or guides of any kind, the car always takes the exactly correct position on the orchestra elevator.

The operation of the other trackless operated bandcars are the same as this except that, of course, they do not have the tie-in with the elevator circuit. On stages not equipped with elevators it is customary to have a close-off curtain, preferably a draw-type curtain, in front of the car when in the extreme back position. The orchestra members can take their seats and be playing when the curtain is opened. One of the things which is not strictly "theatre" but cannot always be avoided, is the unpleasant sight of an orchestra trying to get organized which, of course, is not entertainment. However, in this case the orchestra is seated and playing when the curtain is opened, and they are silently and gracefully brought to the front of the stage or nearer the audience. Through the use of spotlights, etc., the electrician greatly enhances the dramatic effect. After the orchestra has finished playing, the car moves back stage and permits acts to be put on the front of the stage.



AN ORCHESTRA CAN BE SEATED behind a close-off curtain. While playing, the curtain opens and the musicians are silently and gracefully advanced by the bandcar to the stage front.

Has Many Uses

Another case in which the bandcar is used to advantage is in the production of style shows, pantomimes, etc., and from the foregoing it can be seen that it is a highly valuable piece of equipment for name band shows, many plays and other kinds of acts.

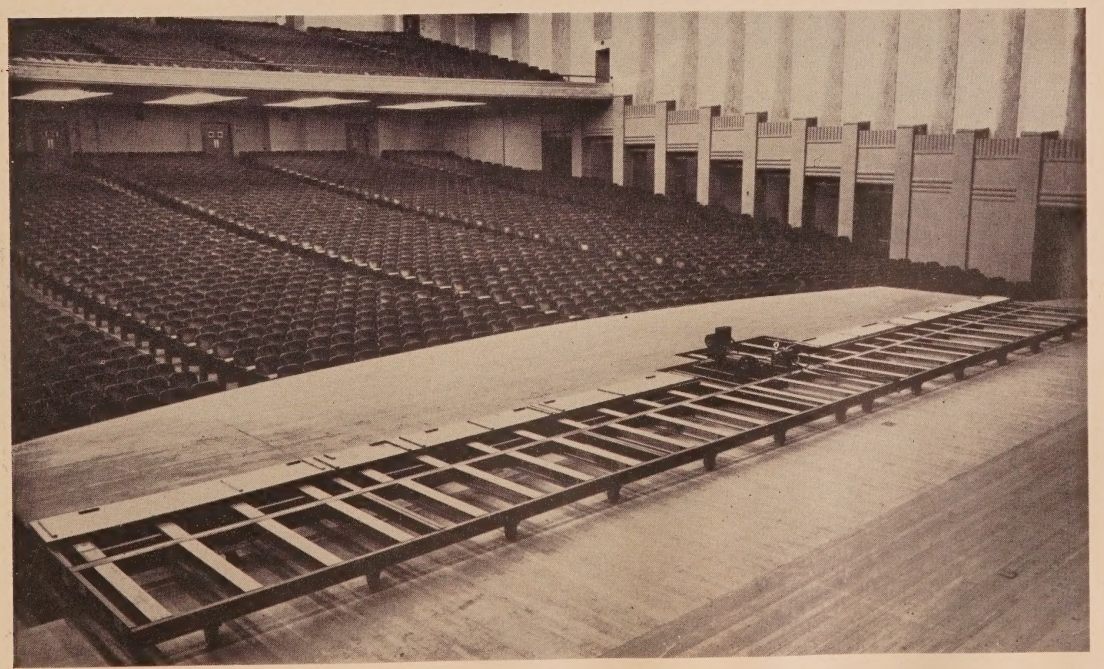
The use of the bandcar is not limited to the orchestra. What is more impressive, for instance, than a curtain opening on a beautiful concert grand piano with its melodious tones flowing out into the auditorium, and under proper lighting moving slowly and gracefully to the front of the stage and returning in the same graceful manner? Likewise, the possibility of unusual showmanship in the presentation of glee clubs and other choral groups is practically unlimited.

Another common use of the bandcar is to take the place of parallels and platforms so that an act may be set back stage and back of the mid-stage close-off curtain, and either left in that position or moved to the front of the stage and thence back to its original position. If more height is desired, additional parallels and platforms may be placed on top of the car.

As previously indicated, these cars may be disassembled for storage purposes, but that is seldom necessary where stage presentations are standard policy as they can be fitted into almost any type of show and add immeasurably to the production.

Now that the problems of guiding the car without multilating a beautiful stage floor have been solved and with the many uses developing in modern entertainment it is very likely that this piece of equipment will become even more popular as its wide range of possibilities for dramatic stage presentations are fully explored.

THE BANDCAR IS A COMPACT MECHANISM which hugs the stage floor and can be started, stopped or reversed from any position without following tracks.



Remodeling With Accent on the Focal Point

A Small Town Nebraska Exhibitor Tells How He Modernized His House with a New Screen Front

By JOHN L. IRWIN
Owner, Avon, Elgin, Neb.

BRIEF: ***The focal point of every theatre, the screen deserves prime consideration in any plans to modernize in accordance with latest scientific advances . . . By eliminating outmoded screen masking . . . and adding light-reflecting aprons to the top and sides of the screen . . . eye fatigue is lessened and the projected image appears sharper and brighter.***

Cost of installing a new maskless screen front is small in relation to high quality projection it makes possible . . . At small theatres . . . where the remodeling budget is closely limited . . . an improved screen arrangement is an effective, worthwhile innovation . . . which can give the house a new look . . . at small cost.

It has long been customary to surround the picture screen with masking frames of black, light-absorbing material to eliminate the fuzziness of the picture edges, to minimize the effect of mechanical vibration, and to prevent distracting reflections from the screen from striking auditorium frontal areas. In the early days of motion pictures, the low levels of screen illumination that the inefficient projection lighting of the time offered, and the poor side-to-center screen distribution which resulted, made advisable the use of such large areas of black screen masking. It was felt that the picture would appear brighter in contrast to dark surroundings.

Screen Masking Unsatisfactory

Dark screen masking is unscientific, and puts more strain on the eyes. Extensive tests made by optical societies and instrument companies indicate that the great majority of persons viewing a projected picture prefer that the area surrounding the screen be illuminated to some degree. Most observers agreed that when the area surrounding the screen was illuminated so as to serve as a transitional space between the screen and the audience, fatigue from eyestrain was decreased considerably.

Maskless Screen Front

With the elimination of the old type black screen masking, the image seems to float in a field of light created by its own illumination.

This pleasing effect has been embodied in the new screen installation at the Avon, Elgin, Neb. Occupying the entire front field of vision of patrons, the new screen treatment permits a view from the front seats which is as easy on the eyes as was the view from the very middle of the auditorium with the old masking. The image is clearer, sharper, and does not appear distorted to persons seated in the front row next to the wall. The improvement is especially apparent when Technicolor pictures are shown, and beauty and contrasts never before attained lend striking realism to the projected image.

The effect of illumination surrounding the principal light source in lessening eyestrain was demonstrated to me many years ago in a Wyoming coal mine. The main shaft of the mine began at the bottom of a large hill and ran about 300 feet straight into the hill. While in this main shaft about 200 feet back, we stopped, turned out our lamps, and looked back at the entrance. The brilliant daylight at the entrance was hard to look at; it strained and seemed to pull our eyes, and the longer we looked, the harder the glare appeared. We lighted our lamps to continue our trip through the mine, and I then noticed that with the black coal walls illuminated, the light from the entrance was immediately softened and no longer hard on the eyes.

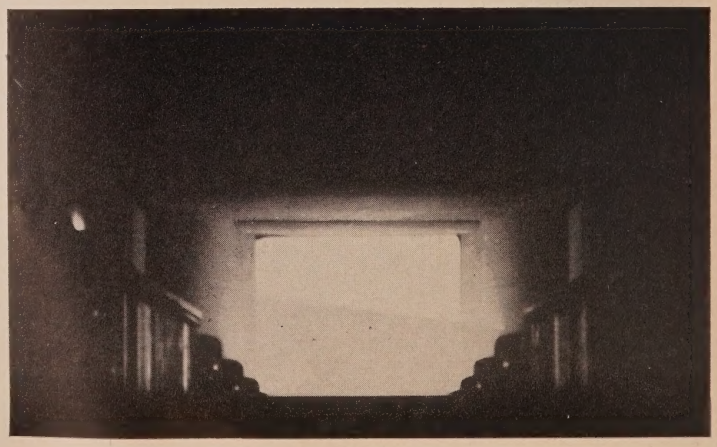
Installation

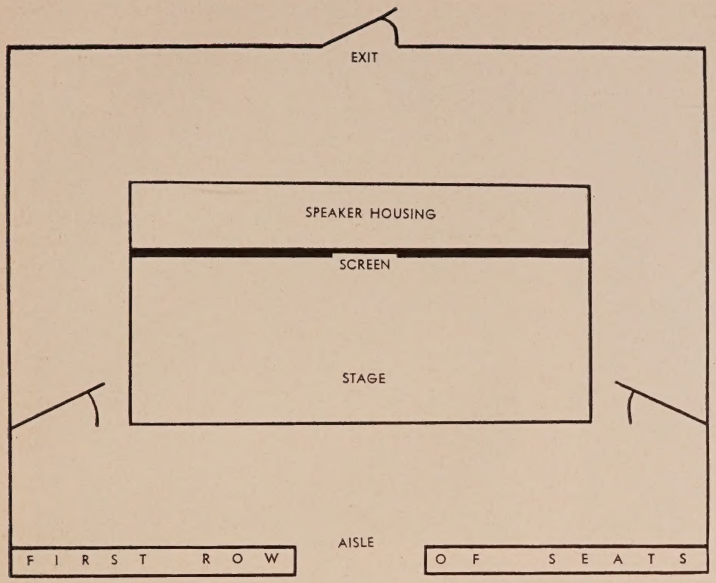
Making use of the same principle to provide a more pleasing screen image, a new maskless screen front was installed at the Avon. The stage was removed, and the screen moved back about eight feet to the rear wall. Six two-by-fours, placed vertical from the main floor to the ceiling in a curved position from the screen to the side walls, formed the framework for the curved screen aprons on each side of the auditorium. The framework was covered with three sheets of Nu-Wood, each five-eighths of an inch thick by nine feet long, by four feet wide, running horizontal on the six upright two-by-fours. A sheet of one-quarter-inch plywood, four feet wide, was used around the bottom of the stage and wings. The curved wing that runs horizontal across the top of the ceiling and the top of the screen was cut from one-inch pine planking, ten inches wide and 24 feet long. This piece was sawed at several points to make the curve, and the convex side was placed toward the auditorium. The bottom wing that runs across the bottom of the screen was made the same as the top wing, except that it has no curve on the outer end. Top and bottom wings were covered with quarter-inch beaver board.

An emergency exit door formerly was in the center of the back wall. This was built into a speaker housing, and a new exit door was installed at the north end of the wall. The speaker housing projects out about three feet from the rear of the building, and with a foot-thick brick wall encasing it, is four feet in depth.

The whole screen front, from floor to ceiling, was painted a flat buff color. Light buff was chosen after trying a number of different colors. It was found that when that particular shade was used, the light reflected from the screen to the side aprons was softer, blending into the picture itself, and did not distract from the screen image.

THE SOFT ILLUMINATION in the area surrounding the Avon screen is shown in this startling view taken from the rear of the darkened auditorium.





THE ABOVE SKETCH shows the original position of the screen and the speaker housing of the Avon in relation to the rear exit and first row of seats.

Advantages

The cost of all materials that went into the building of the new maskless screen front was about $100, and judging from the many favorable comments of patrons, it was a wise investment. The new screen arrangement has brought more comment than any improvement made at the Avon in many years. Moreover, patrons don't complain any longer about being seated in front rows. The auditorium is well lighted now while the picture is being shown, and a patron can easily read the time from his wrist watch or recognize persons seven or eight rows away in the light reflected from the screen.

In addition to being easier on the eyes, the new screen arrangement greatly improves the distribution of sound from the center to the side walls of the auditorium. Another advantage is that the maskless front may be easily and effectively decorated by the use of colored bulbs. A row of shielded bulbs are placed along the outside edge of the curved stage floor. These bulbs can be changed from one color to another color combination, or to a series of two or three different groupings periodically to give a beautiful lighting effect for intermissions or before the show starts.

The Avon's Layout

The auditorium is 25 feet in width, 70 feet long, and has a seating capacity of 250. The size of the projected image is nine feet, ten inches, by thirteen feet, six inches, with a 4.25 Series 11 coated lens used for projection. Although the screen is quite large for such a short throw, the patrons like it.

The lobby of the Avon is small, but the four front doors can be swung back against the wall so that the whole lobby front is open to the street. With lobby space as limited as it is, 14 by 22-inch window cards are sufficient for announcing coming attractions. Window card frames are illuminated by a 14-inch reflector, which also serves to illuminate the ceiling. The lobby is painted in ivory, coral and pink.

The boxoffice used to be located at one end of the lobby, but by relocating it in the center of the lobby and foyer, and with the ticket seller now having fingertip control of heat, lights, air-conditioning, traffic into the auditorium, and other details, the need for a larger staff has been obviated. In fact, the ticket seller and the projectionist are all that are required to run the show. Although Elgin is supported by a good ranch and farm community, it is a very small theatre in a small town, and not too much of the operating budget can be allotted for additional help.

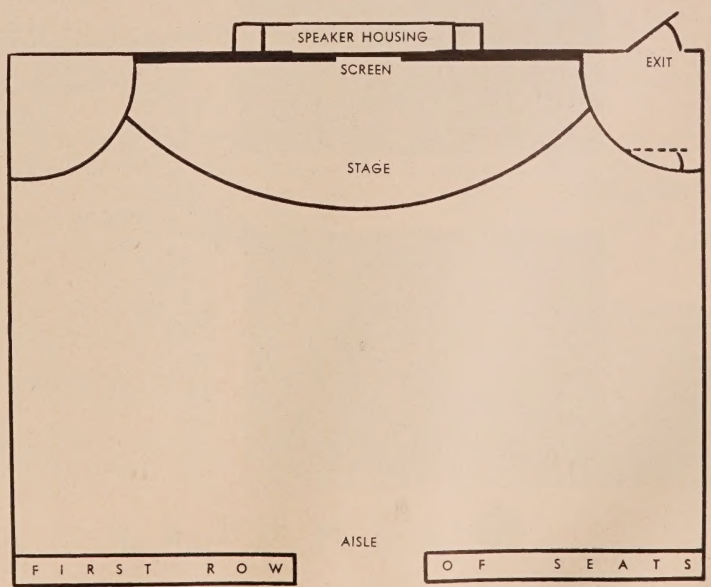
The outside front is painted light green, trimmed in dark green and black. The marquee is painted light cream, yellow and light green, with powder green neon letters. The border under the lights is red neon, and clear light bulbs illuminate the bottom of the marquee. Spot lights illuminate the outside display frames.

Policy

Pictures shown at the Avon are from two to six months behind the release dates, but no double features are shown, and only outstanding single features, with a good selection of one and two-reel short subjects, comprise the programs. Admission prices are 14 cents and 40 cents, including tax.

The operation of a small town theatre requires a great deal of work by the manager—keeping the projection and sound equipment in top shape, buying and booking pictures, redecorating, cleaning and looking after a multitude of minute details which are distributed among the staffs of larger theatres—but it's a job that brings rich reward in the satisfaction of providing good entertainment for the community.

THE SKETCH BELOW shows the great increase of space in front of the first row of seats after changes were made in position of screen, speaker housing and rear exit.



IN THE SENATE CHAMBERS

IN THE HOUSE OF REPRESENTATIVES

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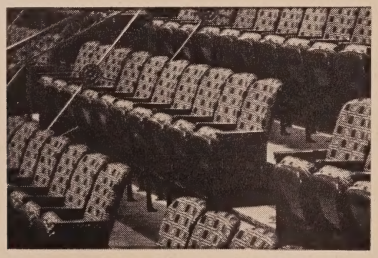
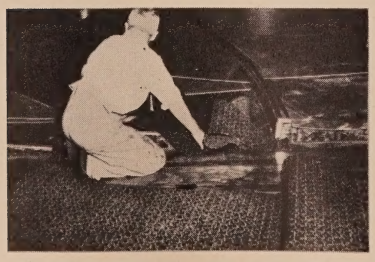


Seats manufactured by American Seating Co., Grand Rapids, Michigan



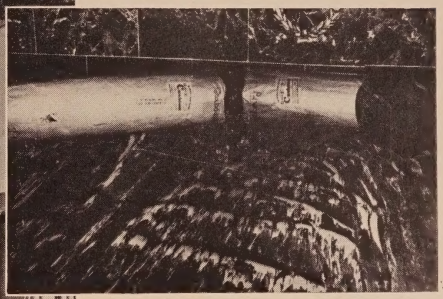
In recent remodeling at the Capitol, the finest modern materials were chosen for permanence and dignity by E. P. Hinkel and Co., Inc., Contractor, Washington, D. C.

U. S. Koylon Foam Cushioning and U. S. Carpet Cushion logically belong in such a setting. They were selected because they are the most serviceable and luxurious of appointments—yet will give years of service without replacement.

U. S. KOYLON FOAM in the Press and Spectators Galleries allows perfect seating comfort, hour after hour. This foam will never sag or lump or bunch. It re-smooths automatically when not in use. It will stand up to severe use. Proof? Koylon Foam has been used for years on trains, planes, busses.

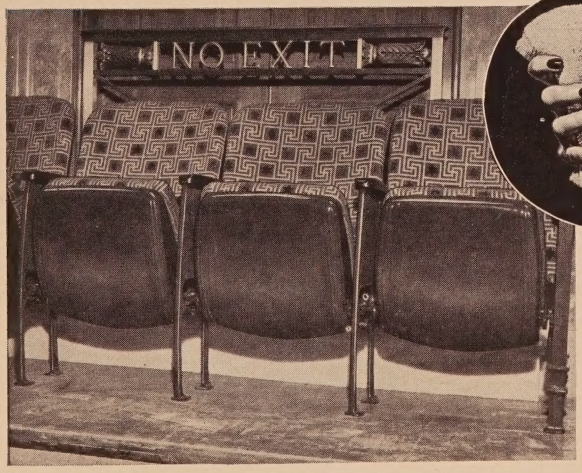
U. S. CARPET CUSHION is placed under all carpeting here because it actually insures the life of fine rugs. This thick sponge rubber cushion absorbs heel grind, silences noise, will not harbor moths. It pays for itself as a long term investment.

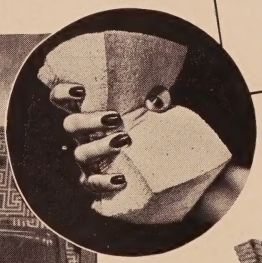
UNITED STATES



E. P. Hinkel and Co., Inc., Contractor, Washington, D. C.

U.S. Koylon® FOAM Cushioning





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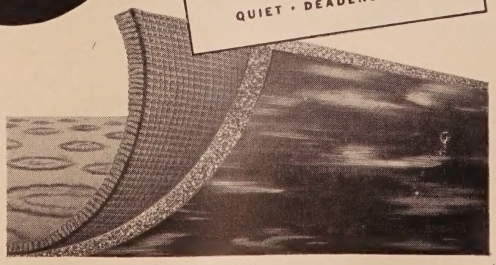

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Ripple has the quality and luxury only sponge rubber can have, yet *costs no more* than ordinary pads of hair or fiber. It's Spongex Ripple—unequalled in performance—unequalled in price!

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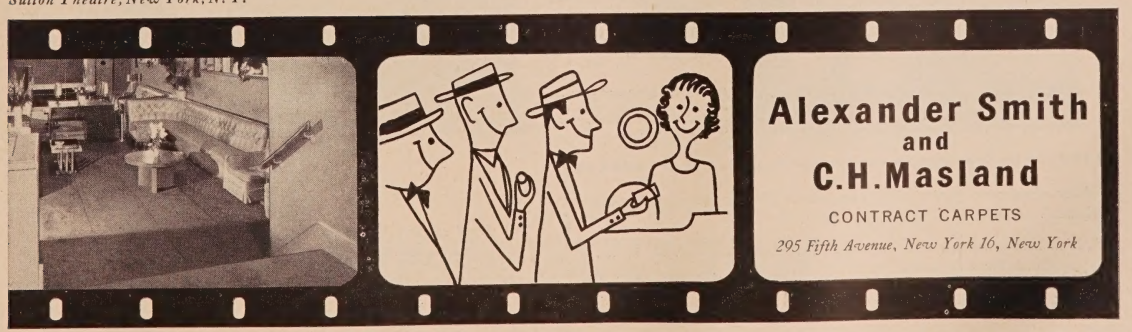

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G-E engineers studied theater cleaning problems and the daily headaches they present. Result: a line of heavy-duty cleaners specially equipped to do every theater cleaning job. G-E Cleaners will:

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Compact and powerful, these heavy-duty cleaners are light in weight for easier operation by men or women. *One worker with one* machine can thoroughly clean wet or dry surfaces, draperies, upholstery, seats, hard floors and tile practically without stopping.

The standard tool equipment takes care of all ordinary cleaning jobs. Special tools for special jobs, available at moderate additional cost.

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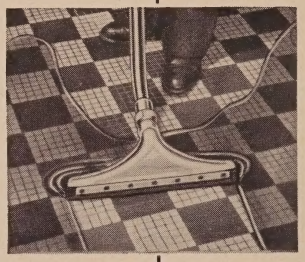
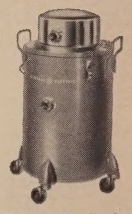
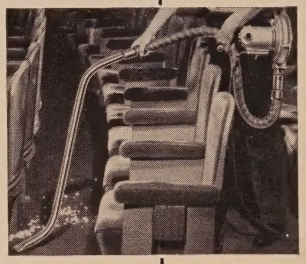
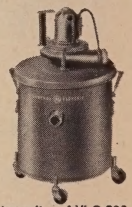




MODEL AVI 901 — 1 hp. — Airflow — 73.5 cu. ft. per min. A large capacity, wet or dry heavy-duty cleaner. Soft rubber tread, ball bearing swivel casters.





Motor unit — AVI G 908 can be used separately as a portable blower.

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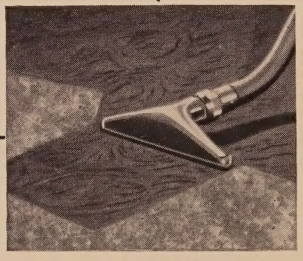

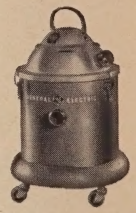

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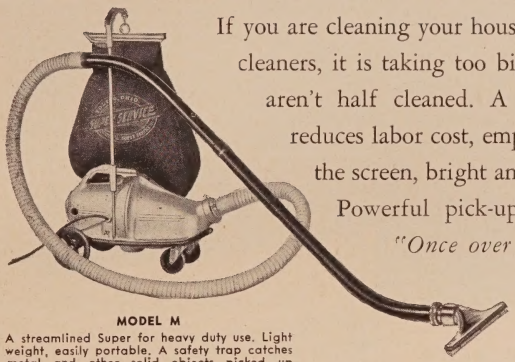

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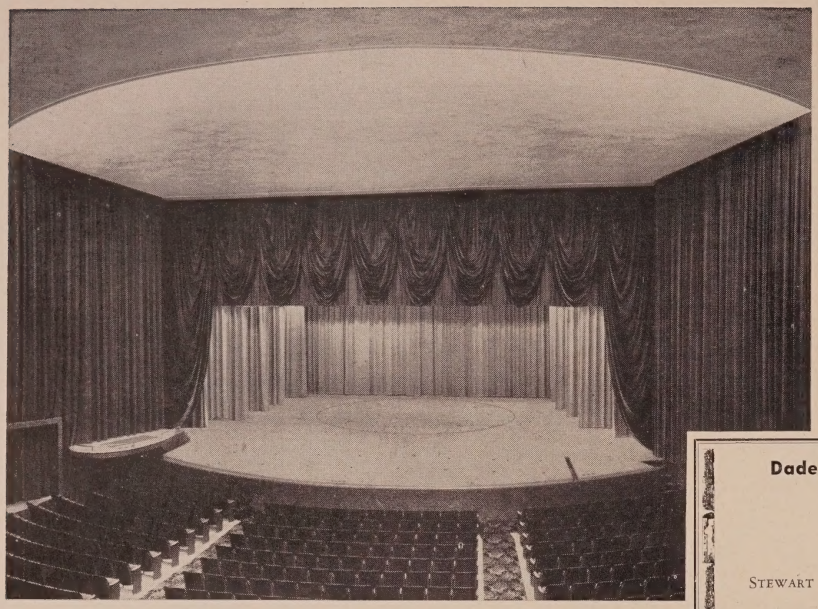

Dade County Auditorium
MIAMI, FLORIDA

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Architects
STEWART and SKINNER, Miami, Florida

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KNOXVILLE SCENIC STUDIOS, Knoxville, Tennessee

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You will note that every piece of electrical equipment used in a Clancy design carries the nameplate of a leading manufacturer, with type and serial numbers shown to permit quick identification for service — usually available locally. In fact, we design and specify with the idea of making maximum use of local service facilities.

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These are little things—but they avoid trouble. And they result in years of safe, efficient operation of the stage. Add to them Clancy's unequalled engineering, manufacturing and rigging facilities and you'll understand why Clancy is the world's leader in the field — why the Clancy name is associated with the stages of the largest theatres and auditoriums throughout the world.

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Regardless of how large or small your stage may be, we are interested in it—especially in your stage-modernization program. Regardless of what is needed to make the stage truly modern, you can obtain it from J. R. Clancy, Inc. Starting from an expert study of present conditions and needs, Clancy service follows through on every detail to the final completion of the work. Even the smallest theatre can profitably use this expert modernization service.

OUR THANKS

to the architects who have given us such splendid cooperation through the years. And WELCOME to the 217 architects who, for the first time, used Clancy service during 1951.

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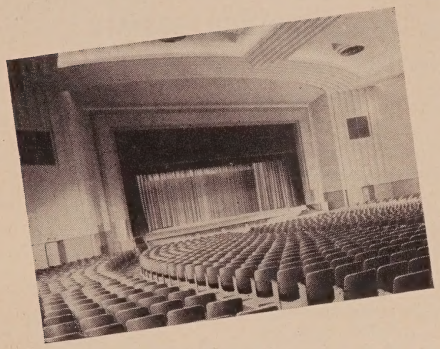

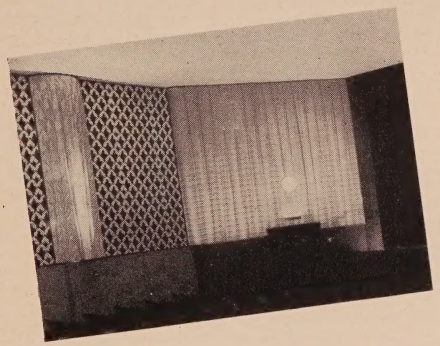

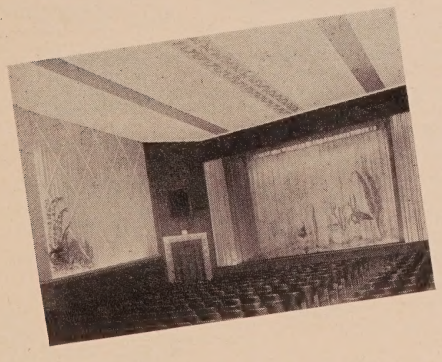

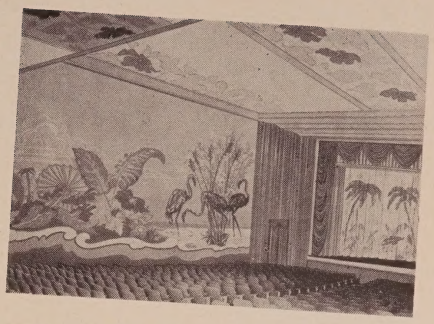

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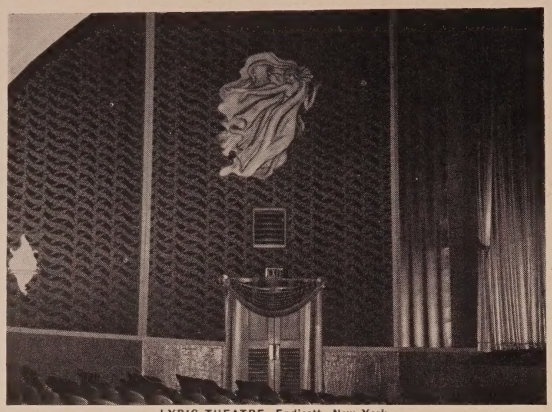
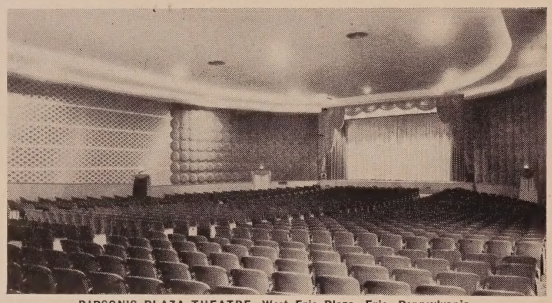
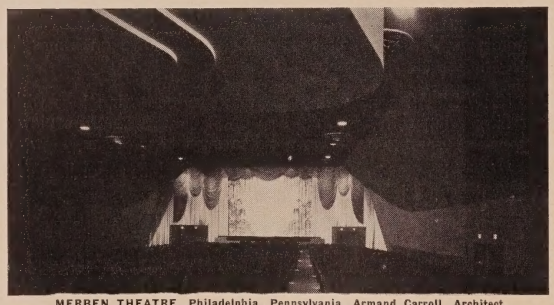


LYRIC THEATRE, Endicott, New York



DIPSON'S PLAZA THEATRE, West Erie Plaza, Erie, Pennsylvania



MERBEN THEATRE, Philadelphia, Pennsylvania, Armand Carroll, Architect

Beautify your theatre . . .

and increase your boxoffice receipts

☆

ROBERT J. MURPHY, *20th Century Theatre, Buffalo*—
"We at 20th Century sincerely believe Novelty Scenic Studios is deserving of all the compliments bestowed upon the company. We are happy to say in the years that the company has been catering to our needs that its work has been of the finest."

B. E. NELSON, *Nelson Theatre, Mount Jackson, Virginia*—
"Novelty Scenic Studios' technical knowledge in the theatre line of work has been of great benefit to me."

A. O. BUDINA, *architect, Neighborhood Theatre, Inc., Richmond, Va. (34 theatres)*—
"We are happy to say that Novelty Scenic Studios has been doing work for Neighborhood Theatre, Inc., ever since the founding of this company some 20 years ago. Its services and materials have been highly satisfactory."

☆

EDUARDO G. GONZALEZ, *San Juan, Puerto Rico (Exporter)*—
"We are extremely well pleased with the technical counsel and excellent cooperation we have received from Novelty Scenic Studios in the past."

CONSTANTINE J. BASIL, *president, Basil Enterprises, Inc., Buffalo (10 theatres)*—
"It has been our pleasure to know and deal with you for a good many years, and at this time would like to say we have always been very satisfied with your treatments in design of fabrics and paintings."

DAN WEINBERG, *City Opera House, Frederick, Maryland*—
"As usual you did a fine installation job and your selections of material and colors resulted in something really outstanding. We are amazed and immensely pleased with the result."

A Partial List of Organizations and People Served . . .

NEIGHBORHOOD THEATRE CT.
Richmond, Va.
WIELLAND & LEWIS CT.,
Atlantic City, N. J.
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Madison, Wis.
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CONVENTION HALL,
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Cleveland, Ohio
CIVIC AUDITORIUM,
Kalamazoo, Michigan
NATHAN YAMINS CT.,
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WISPER & WETSMAN THEATRES,
Detroit, Michigan
ASSOCIATE THEATRES,
Cleveland, Ohio
SCOVILLE, ESSIC & REIF. CT.,
Cleveland, Ohio
A. M. ELLIS CIRCUIT,
Philadelphia, Pa.
DIPSON THEATRES,
Buffalo, N. Y.
BASIL THEATRES,
Buffalo, N. Y.
ORFEON THEATRE,
Mexico City, Mex.
HIS MAJESTY'S THEATRE,
Johannesburg, So. Africa
SKOURAS THEATRES,
New York, N. Y.
FAMOUS PLAYERS CANADIAN CORP.,
Toronto, Canada
SHEA'S BUFFALO THEATRES,
Buffalo, N. Y.
RANDFORCE AMUSEMENT CO.,
New York, N. Y.
BRANDT CIRCUIT,
New York, N. Y.
WEINSTOCK CIRCUIT,
New York, N. Y.
MORRIS MECHANIC THEATRES
Baltimore, Md.
KEITH-ALBEE THEATRES,
Huntington, West Va.
COMMUNITY CIRCUIT,
Cleveland, Ohio
CITY INVESTMENT MANAGEMENT CORP.,
New York, N. Y.
20th CENTURY THEATRE,
Buffalo, N. Y.
STRAND AND CATARACT THEATRES
Niagara Falls, N. Y.
PARK THEATRE,
Tampa, Fla.
LOYAL ORDER OF MOOSE,
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Cleveland, Ohio
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Stage Curtains
Etched Glass
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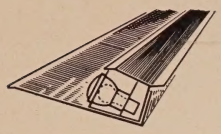
Masters at the Art of Decoration for 33 Years

Theatrical Lighting

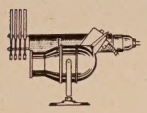
of Every Description

for the STAGE, AUDITORIUM and THROUGHOUT the BUILDING



FOOTLIGHTS

BORDERLIGHTS



FRONTLIGHTS

DOWNLIGHTS

RECESSED FIXTURES

EXIT LIGHTS

DIRECTIONAL SIGNS

AISLE & STEP LIGHTS

EFFECTIVE LIGHTING attracts patronage. Recognized as a contributing factor in profitable theatre operation, it may be skillfully applied to create a delightful atmosphere and to give a distinctive character to your show place.

Kliegl lighting specialties offer unlimited possibilities from the theatre entrance to a fully equipped stage — for general illumination, decorative lighting or theatrical presentations.

Manufacturers of the world's largest line of theatrical lighting specialties, we offer a wide choice of equipment and can supply lighting devices for every conceivable purpose — of conventional design or custom made — for the comfort, safety and enjoyment of your patrons.

ORIGINATORS AND MANUFACTURERS OF *Klieglights*

Having served the theatre for fifty-five years, and introduced many of its modern lighting concepts, we have the "know how" gained by past experience. This knowledge of our engineers and craftsmen, implemented by adequate production facilities, assures product performance to your complete satisfaction, correct solution of your lighting problems, and proper fulfillment of your requirements.

Our staff is at all times available for your assistance in planning a lighting installation or selection of suitable equipment for a specific functional purpose. Recommendations are offered without obligation and detailed drawings or cost estimates are furnished on request. Take advantage of our services. Your inquiries are cordially invited.

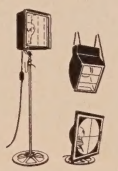
CATALOGS

Our general catalogs covering many items of interest to theatre operators and our bulletins on new developments, are useful and valuable sources of information. Any or all of our literature will be sent to you for the asking.

KLIEGLIGHTS

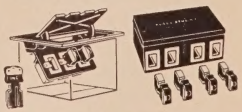
SPOTLIGHTS

BOOTH SPOTLIGHTS

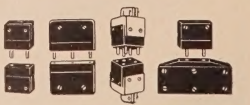


FLOODLIGHTS

COLOR ACCESSORIES



PLUGGING POCKETS



PIN CONNECTORS

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UNIVERSAL ELECTRIC STAGE LIGHTING CO., INC.

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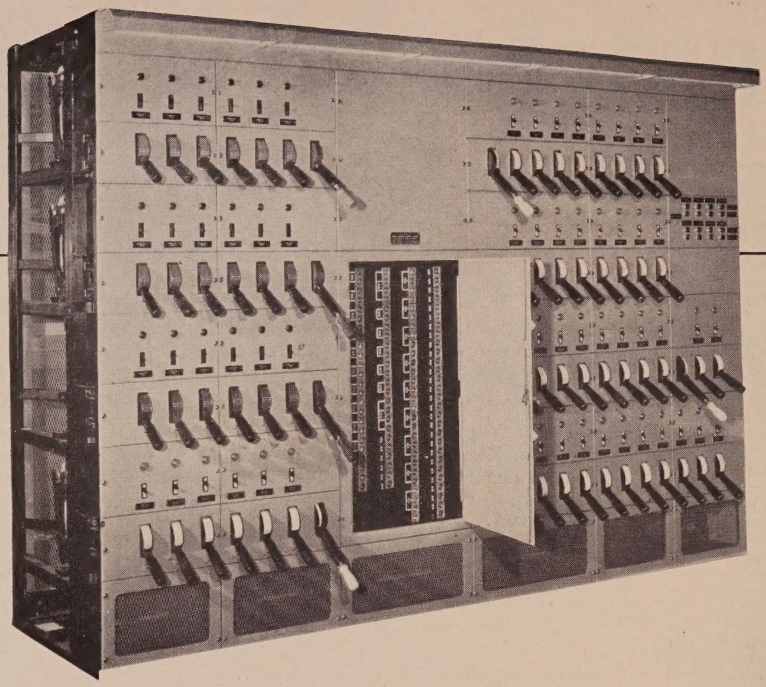

For complete, instant control of lighting intensity

FEDERAL NOARK®
DIMMER CONTROL SWITCHBOARDS

SPACE-SAVING design . . . controls and circuit protection equipment in one compact enclosure! Complete flexibility of light adjustment! Smooth, flickerless dimming! Maximum reduction of electrical losses! These are some of the reasons why the Federal Noark Dimmer Switchboard is being more and more widely adopted the country over.

The Federal Noark Dimmer Switchboard uses auto-transformer type dimmers which vary voltage to change lighting intensity . . . never wastes current by boosting resistance. It dims individual lights or any combination of circuits . . . permits the setting up of desired lighting effects in advance of requirements.

In motion picture and legitimate theatres, night clubs, auditoriums and stages of schools and colleges—wherever lighting effects must be controlled and regulated—the Federal Noark Dimmer Switchboard brings outstanding efficiency and economy. Write for full data.

FEDERAL ELECTRIC PRODUCTS COMPANY

50 PARIS STREET
NEWARK, NEW JERSEY

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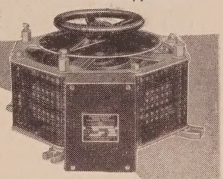
IN PRINCIPAL CITIES

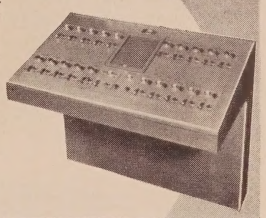
MAKE YOUR THEATRE LIGHTING *Extraordinary* WITH POWERSTAT LIGHT DIMMING EQUIPMENT

POWERSTAT Light Dimming Equipment lifts your lighting installation out of the "ordinary" class; makes your lighting work for you; gives you maximum performance at all times.

When you can dim, brighten and blend your house, proscenium, lobby and stage lighting, you add to the system the flexibility it needs to make more money for you. You'll get added use, for instance, as an "off hour" place of assembly for a wide range of community affairs—charity drives, rallies, lodges, clubs and other organizations will use your theatre when it's equipped with POWERSTAT Light Dimming Equipment to meet each of their varied needs.

POWERSTAT Light Dimming Equipment is economical to install—in new or old buildings. Its cool, efficient, power-saving operation will cost much less than ordinary dimming equipment. It handles incandescent and cold cathode lighting with equal ease and efficiency—steplessly dimming, brightening or blending light from full-on to blackout. Investigate POWERSTAT Light Dimming Equipment for your theatre—whether you're remodeling or building. Non-interlocking, interlocking and packaged types are offered in numerous ratings to fulfill the needs of each application.





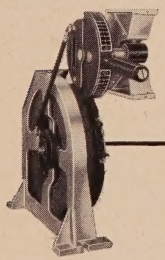
NON-INTERLOCKING TYPES

Manually Operated Models

When only a few circuits require dimming as in auditoriums or single rooms, non-interlocking POWERSTAT Dimmers find their widest uses. Non-interlocking POWERSTAT Dimmers consist of one or more units, on a common shaft with all units in the assembly operating in unison. Separate control of the individual units is not possible. Non-interlocking assemblies are available in ratings from 1,000 to 30,000 watts.

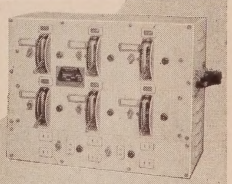
Motor-Driven Models

In order to provide effortless control of large amounts of power, non-interlocking POWERSTAT Dimmers of the D2000 and D5000 Series are available as motor-driven assemblies. Motor-driven units can be controlled from convenient locations away from the dimmer assembly. They also may be adapted to positioner control offering miniature dimmer operation in a compact, console-type control board.



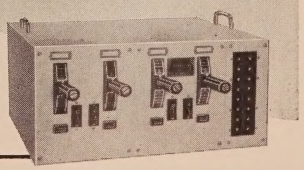
INTERLOCKING TYPES

Interlocking POWERSTAT Dimmers are available in single units in 2,000 and 5,500 watts rating. They may be operated independently, mastered and grand mastered. Each is provided with individual hand lever and indicating drum. Factory framed assemblies with or without mastering or grand mastering controls are available. The Superior Electric Company does not manufacture complete switchboards but cooperates with customers' suppliers in providing the right interlocking POWERSTAT Dimmers for specific needs.



PACKAGED TYPES

To provide big switchboard lighting effects at low cost, The Superior Electric Company has developed PACKAGED POWERSTAT Dimmers. They are particularly suitable for schools, churches, small theatres and similar applications where cost is an important factor. They are extremely flexible and may be purchased as single units with others being added from time to time to complete large installations. Numerous models are available in ratings from 6,000 to 12,000 watts.



ALL POWERSTAT DIMMERS GIVE YOU THESE Extraordinary FEATURES

Control of any number of lamps up to rated capacity • One, two or any number of lamps may be operated without affecting brilliancy of individual lamps or entire lamp load • Blackout to full-on achieved regardless of number of lamps in circuit • Cool operation • No wasted wattage • Simple installation and operation.

COMPLETELY DESCRIPTIVE BULLETINS ARE AVAILABLE ON REQUEST:

PACKAGED POWERSTAT Dimmers, Bulletin D651P; Non-Interlocking POWERSTAT Dimmers, Bulletin D851N.

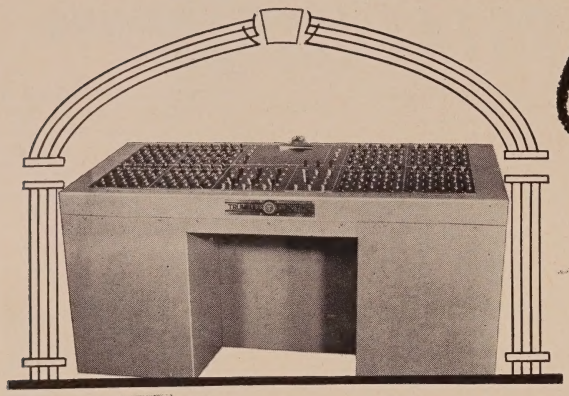
THE SUPERIOR ELECTRIC CO.
BRISTOL, CONNECTICUT

Write for the bulletin suited to your requirements to 152 Demers Avenue, Bristol, Conn.

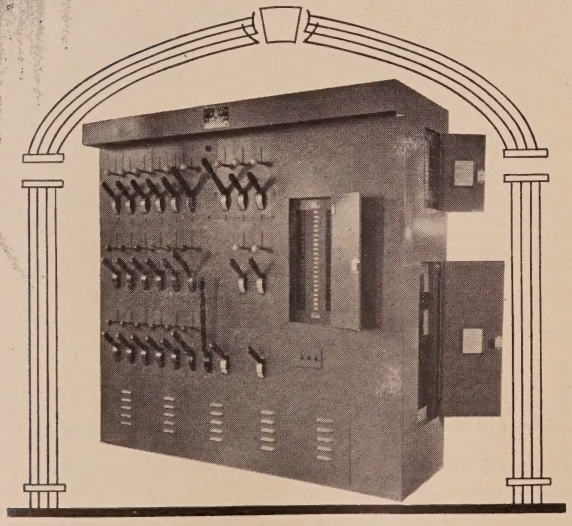
BALANCED LIGHTING EFFECTS

with Trumbull's **Controlite**

—a combined switchboard and dimmer bank



Desk type pilot board operates, by remote control. larger main switchboard placed elsewhere where there is more room. Board shown employs electronic control dimming.



Autrastat Controlite comprises dimmer, switches, circuit protection equipment, completely interconnected with all internal wiring in place, needing only connection to branch circuit terminals and main feeder lugs.

Economical operation. No heat dissipation with improved Autrastat dimmer control, which *varies voltage* by transformer action, instead of inserting resistance . . . saves on power consumption.

Ease of control. Dim lights individually or in combinations. Fingertip control switches make the set-up quickly. Can pre-set lights to set up scene in advance on Controlite board. (Pre-set type.)

Compact design. Switching, dimming and circuit protection equipment all in one compact enclosure.

Flexible arrangement. Controlite is made to customer's specification—big or small, simple or complex.

Three types. Resistance—resistance dimmer plates. Autrastat—auto-transformer type. Electronic—incorporates pre-set dimming.

Uses. Auditoriums, theatres, churches, schools, lodges, clubs, show windows, fountains, stadiums.

Top-notch engineering. Benefit from the complete engineering service of one of the largest suppliers of theatre lighting control equipment.

For more information, contact nearest Trumbull office or distributor.

TRUMBULL ELECTRIC

Department of General Electric Co.

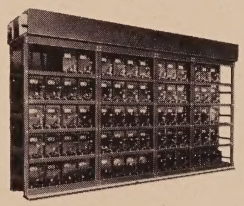
PLAINVILLE, CONNECTICUT

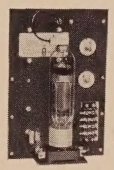
The COMPLETE Line of Dimmer Controls

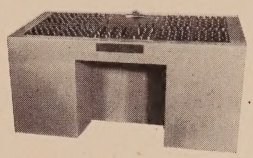
Your surest source of the correct dimming equipment for any type of theatre, auditorium, hall, etc., is Ward Leonard, the *only* manufacturer offering all types of control—reactance, resistance and autotransformer, both manual and remote.

Ward Leonard's engineering department will be glad to furnish recommendations or specifications for the proper selection or adoption of lighting controls. Send complete information about your installation problem.

REACTANCE







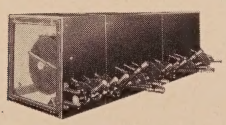
WARD LEONARD'S *HYSTERSET.* New electronic circuits, using small current values and miniature control devices, permit grouping many dimming and switching controls into one control board for one-man operation.

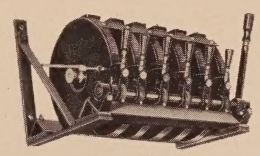
Single rectifier tube per circuit reduces upkeep to a minimum.

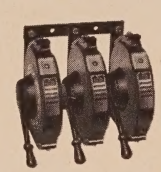
Various circuits can be interlocked electronically for group master or grand master control from a single operating lever. Preset control permits pre-selection of two or more lighting combinations or scenes in advance. Wide range—standard design is suitable for 20% to 100% dimmer rating.

Response to the pilot control is instantaneous for quick blackouts or immediate brightening. *Bulletin 74.*

RESISTANCE





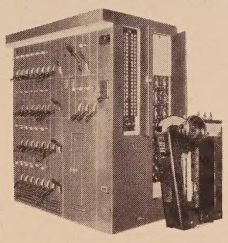


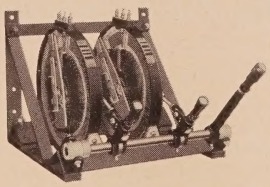
WARD LEONARD'S *VITROHM.* Inexpensive assemblies for small theatres and auditoriums, schools, churches, and lodge rooms provide low-cost, flickerless dimming.

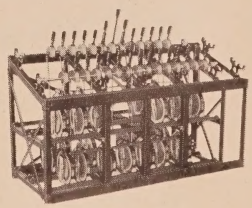
Non-interlocking. Single or multi-plate assemblies. *Bulletin 71.*

Interlocking assemblies with group, color and grand master control. *Bulletin 72.*

AUTO-TRANSFORMER







WARD LEONARD'S *AUTRASTAT* AND *RADIASTAT.* *Radiastat* (radial type)—5500 and 8000 watts 120 volts AC. The foolproof, maintenance-free autotransformer dimmer. 115 large brass contact segments and multiple silver alloy contact shoes give positive contact for large-capacity loads. *Bulletin 76.*

Autrastat (rectangular type)—4000 watts 120 volts AC. Metallic contacts to withstand high inrush current of large incandescent lamps. *Bulletin 76.*

REMOTE CONTROL

Remote operation of resistance, Autrastat or Radiastat dimmers with Motorlite or Regulite control systems are excellent for installation requiring control from projection booths.

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Result-Engineered Controls Since 1892

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86 South Street, Mount Vernon, N. Y. Offices in all principal cities of U. S. and Canada

Relays • Resistors • Rheostats • Control Devices

Unsurpassed for luxurious comfort and long service

Eleven years after you re-seat with...

AMERICAN Bodiform® CHAIRS

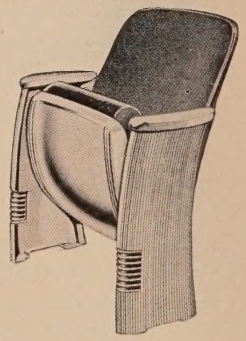
Sparks Theatre, Cooper, Texas, equipped with 690 American Bodiform Chairs

Here's the way you'll feel about them:

AMERICAN SEATING COMPANY:

Permit me to take this opportunity of expressing the great satisfaction I have enjoyed in the use of your American Bodiform Chairs that I installed in my theatre in 1940. The standards are as good today as they were when installed. Not a single one of the 690 purchased from you has had to be repaired. And as you know, I am situated in a small country town where they are pretty rough on seats. I keep a supply of seat covers and padding on hand, and when we find one with cover torn or worn, we slip a new one on. Result: a seat as good as new. Aside from the durability of these, I have never found one that, to my way of thinking, is nearly so comfortable.

Yours very truly,
HENRY SPARKS, *Owner*
Sparks Theatres, Cooper, Texas



American Bodiform Chair No. 16-001 with Aisle Standard No. 123

WORLD'S LEADER IN PUBLIC SEATING *American Seating Company*

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MANUFACTURERS OF THEATRE, SCHOOL, CHURCH, AUDITORIUM, TRANSPORTATION, STADIUM SEATING, AND FOLDING CHAIRS

"Jeepers... imagine Dad sitting through a double feature!"

Even your fussiest patrons will enjoy the show more . . . *if* the seats in your theater are cushioned with Restfoam.

That means they'll come back more often. For Restfoam has plenty of box-office appeal.

Restfoam has plenty of appeal for theater owners, too. It's your best bet for long service with low maintenance cost. And it makes upholstery fabrics last and last. In fact, it's a *four-star* attraction:

★ **Gives greater comfort!** No lumps! No bumps! Patrons enjoy the firm, *natural* support of Restfoam.

★ **Cool and clean!** Restfoam is self-ventilated by millions of tiny, interlaced air cells. It is 100% pure natural latex foam. And it contains no dust-making materials.

★ **Keeps its shape!** Nothing to shift or slide. Nothing to pack or mat down. No broken wires to pop out. No wonder you get longer and safer service from Restfoam.

★ **Cuts upkeep costs!** Restfoam relieves strain on covering materials. Your fabric stands up better—and longer.

So . . . if *you* want to step attendance up and costs down, find out how Restfoam can help you do it. Specify Restfoam when buying new chairs—for furniture in lobby and rest rooms, too. See your theater architect or supply dealer. Or write for details today.

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for reupholstering of theatre seats. New Application Manual shows you how easy it is for you to use Restfoam. Profusely illustrated. Send for your copy now! No obligation. Hewitt Restfoam Division, 370 Lexington Avenue, New York 17, N. Y., 666 Lake Shore Drive, Chicago, Ill., Space 1230 American Furniture Mart.

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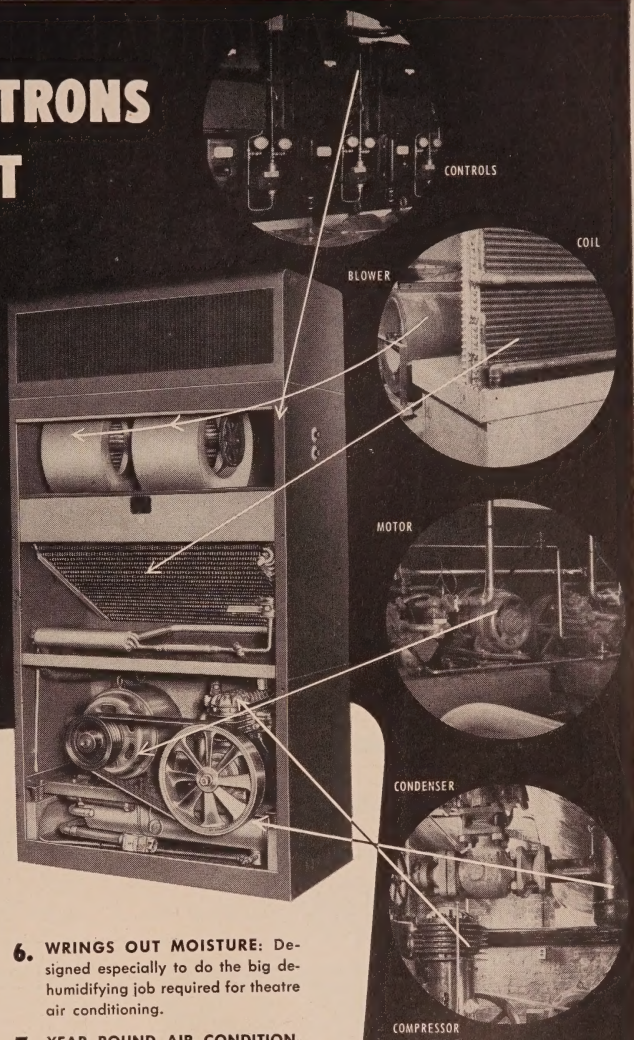

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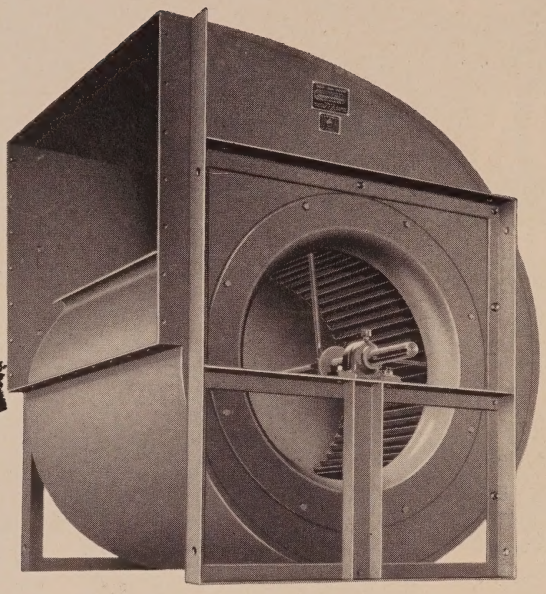

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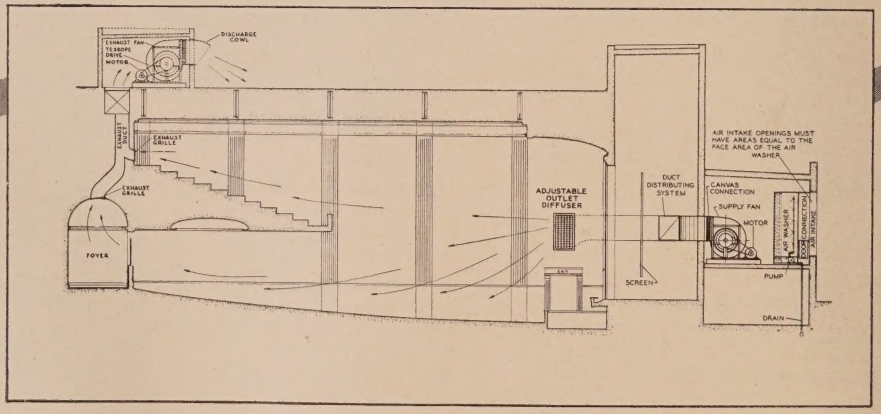

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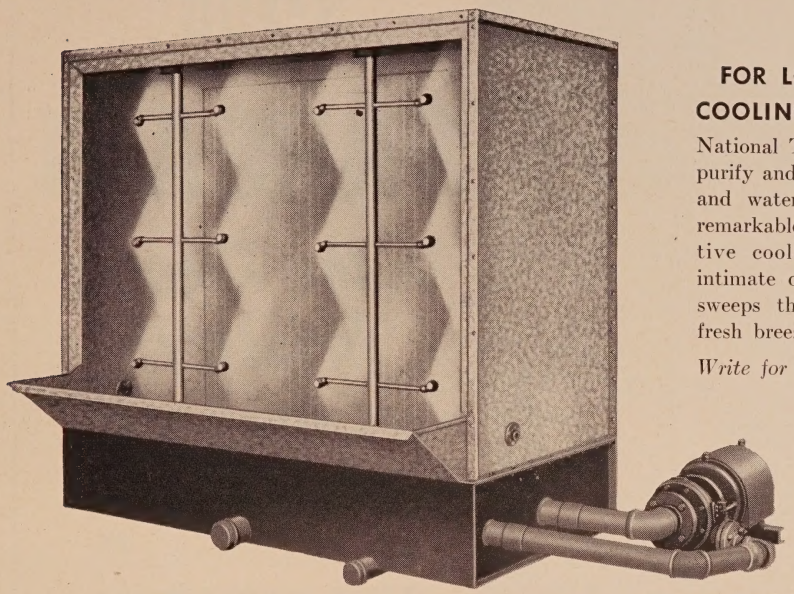

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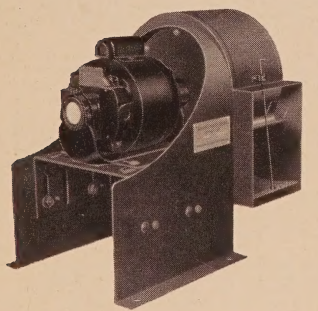

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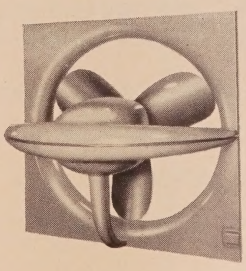

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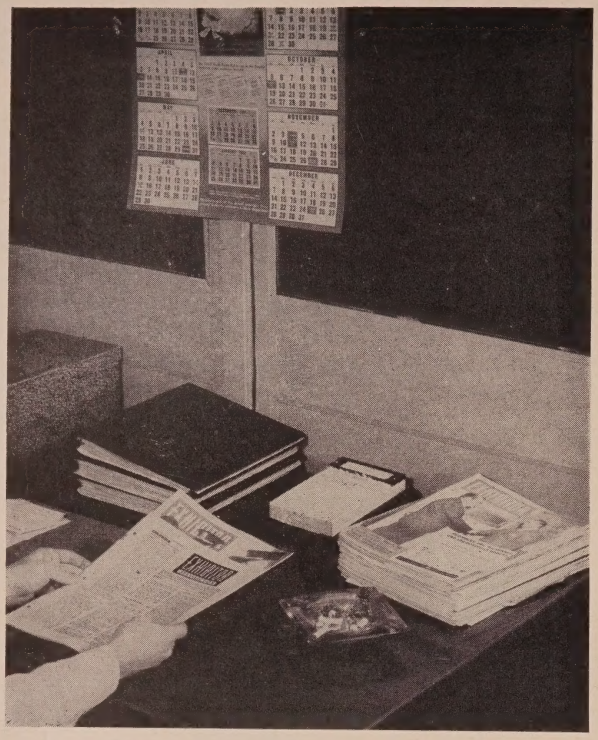

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PROJECTION *and* SOUND

1952

Common Causes of Damage to 35mm. Prints

Recommended Procedures for Reducing Film Damage And Prolonging the Useful Life of Release Prints

By EASTMAN KODAK COMPANY
Motion Picture Department, Rochester, N. Y.

Film damage may be caused by various factors, among which are failure to provide adequate storage facilities, improper laboratory methods, inadequate inspection in the exchanges, careless handling in the projection room, and worn or imperfectly adjusted projectors. While it is sometimes difficult to determine the exact cause, each possible source of damage will be discussed. Also discussed are several beneficial practices which will do much to prolong the life of the film, such as making good splices, directions for determining the correct tension of projector parts and for making other projector adjustments.

A booklet entitled "Film Mutilation and How to Prevent It" was published by the Eastman Kodak Company in 1924. This booklet proved to be so useful to exchange workers and projectionists that a revised edition entitled "Damage to 35mm. Release Prints" was issued in 1945. It has been felt that a new discussion was needed to bring the old material up-to-date and to include the proper identification of the safety base materials now being used for release prints. Some of the older material contained in the previous booklets has been retained because a considerable amount of older projection equipment is still in use. Most of this information, however, is fundamental and applies to nearly all types of projectors.

THE FILM

Structure

As an aid in understanding the factors associated with film damage and the measures which should be taken toward prevention thereof, it will be helpful to have a basic idea of the structure of the release print film. Motion picture release print film consists of a plastic base or support on which is coated a thin adhesive layer and one or more emulsion layers. The adhesive layer provides the necessary bond for holding the emulsion layer or layers firmly to the support. In the case of black-and-white release prints there is only one emulsion layer, but in the case of color release prints there may be several emulsion layers coated one on top of the other. In certain types of color films there may be adhesive layers and emulsion layers on both sides of the support. The emulsion layers usually consist of hardened gelatin which carry the silver or dye images in the picture area and the sound track.

The base or support of motion picture film, which is of standardized thickness, is made from cotton and wood cellulose. In former years, most motion picture film support was of the cellulose nitrate type. In spite of the hazardous nature of the highly inflammable nitrate film and the safety precautions which were necessary in the handling and storage of this material, it was preferred over the older type safety film (cellulose acetate) for general theatre use because of its excellent physical characteristics. A great deal of research work has been done over the years in an attempt to make a more durable safety base film, and one whose characteristics would be equal to or better than those of the nitrate film. In recent years, such a safety support has been developed and this new support is fully suited to the rigid requirements of general theatre use. This new support, known as high acetyl acetate or tri-acetate, has been thoroughly tested both in the laboratory and in the theatres and these tests show it to be superior in many respects to the nitrate material. All motion picture films now made by the Eastman Kodak Company are furnished only on this new type safety support.

BRIEF: ***Every year the loss through needless film damage runs into startling sums. There are several contributing causes to this damage, as will be pointed out in the pages that follow, and it is the purpose of this survey to give exhibitors and projectionists helpful facts with which they may not be familiar, and which will aid in reducing film damage.***

Handling and Storage

One of the most important and basic causes of film damage and one which should concern everyone engaged in handling motion picture film is the failure to provide and maintain the proper storage facilities.

Damage may occur in a number of ways, such as from fire, earthquakes, floods, fungus, etc. In many cases, the destruction is complete and may involve irreplaceable films. Very often, too, damage might be arrested or total loss avoided if frequent inspection of film were carried out. There are many aspects to the subject of storage but all of these cannot be discussed adequately in the limited space provided here. Certain phases of the handling and storage problem are discussed briefly in the paragraphs which follow, however, because they are considered to be of such great importance during the period when the industry is converting from older nitrate base materials to the new safety type films.

Throughout the history of the motion picture industry a great deal of attention has been devoted to the subject of fire precautions and regulations connected with the use of motion picture films, particularly with respect to prevention of injury to personnel and damage to buildings, but to a much lesser extent with respect to actual film damage. This has been proper and necessary because of the highly inflammable nature of the older nitrate base films. Over the years, safe practices in the handling and storing of nitrate film have been worked out by the cooperative efforts of various organizations, including the National Bureau of Standards, the National Fire Protection Association, the National Board of Fire Underwriters, the Underwriters' Laboratories, the Motion Picture Association of America, and the film manufacturers.

It is highly important to recognize the fact that even though all Eastman motion picture film is now manufactured only on safety support, it will be some time before all the older nitrate film is out of circulation. Many release prints on nitrate base still remain in exchange vaults and are being circulated. It will probably be a number of years before such prints are destroyed or duplicated onto safety stock. A roll of film which is safety base at the outside might contain nitrate film in the interior of the roll. A print released on safety stock may later have replacements made on nitrate stock and be run on a projector not properly maintained for nitrate film. A laboratory which has been using safety stock for release prints for a period of time may suddenly switch to nitrate stock without announcement or warning. Even when no more nitrate film is being manufactured in the United States, foreign prints on nitrate stock may be imported. The danger of such practices is obvious.

Safety motion picture film requires no special precautions in handling and storage as far as its own fire hazard is concerned. The Underwriters' Laboratories describe approved safety film as slow-burning and state that "Hazards in use and storage are small, being somewhat less than those presented by common newsprint paper in the same form and quantity." Where safety film is used exclusively, only normal fire precautions are needed as in any office building containing wood, paper or similar combustible material. Safety films, however, should be protected from excessive moisture or dryness by storing in tightly taped cans. Exposure to air of relative humidity exceeding 60 per cent before sealing must be avoided.

Where safety and nitrate films are both being used in theatres, the same regulations and precautions must be followed as if all the film were nitrate. For detailed instruction on safe practices

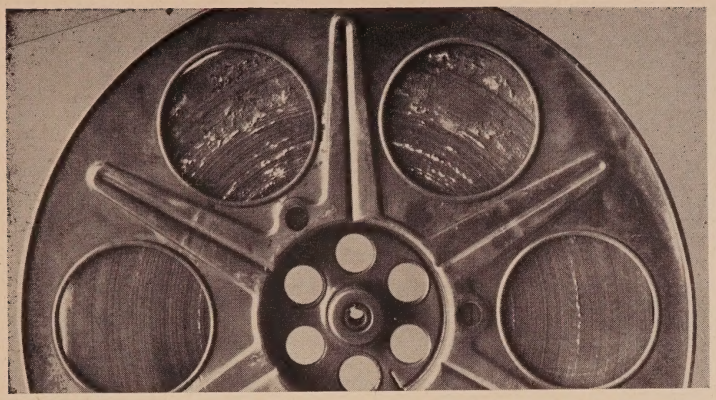


FIG. 1. An example of nitrate film in an advanced stage of decomposition on an exchange reel.

in handling and storing nitrate film, the National Board of Fire Underwriters' regulations* should be consulted.

It is well known that nitrate motion picture film, even when stored in regulation vaults, will deteriorate upon aging and under certain conditions, spontaneous combustion may result. This deterioration is accelerated when the temperature and humidity are high and when films have been kept without inspection for some time. Also, once the deterioration has begun, it proceeds at an ever-increasing rate, until the decomposition is complete. This decomposition begins with a yellow discoloration, fading of the image, and undue brittleness. At later stages, the emulsion becomes sticky and decomposition may become so great that the convolutions of the film weld together in a frothing mass, having a disagreeable ordor. At the final stages the film may crumble to an acrid smelling brown power. An example of film in an advanced stage of decomposition on an exchange reel is shown in Figure 1.

All nitrate films which are to be saved should be examined carefully throughout their length before being placed in the storage vault and re-examined at regular intervals. For tropical conditions of storage, the examination should be made every two or three months. In the theatre, it is advisable to check occasionally any specialized or promotional trailers and other small film rolls which may have been on hand for some time.

The disposal of unstable or deteriorated nitrate films presents a problem. They should not be mixed with regular nitrate film scrap or thrown in rubbish containers. Such films should be kept *under water* in a suitable metal container until disposal can be arranged. Safe disposal should be arranged with the proper city or fire prevention authorities.

Identification System for Safety Film

Proper identification of nitrate and safety film, of course, is of paramount importance if accidents are to be prevented. The only safe practice is to assume that all 35mm motion picture film is nitrate unless demonstrated otherwise.

A safe, simple, foolproof method for identifying nitrate and safety film correctly is not as easy as it might seem. For many years film manufacturers have printed the words "NITRATE FILM" at frequent intervals along the edge of film made on nitrate base, and the words "SAFETY FILM" along the edge of film made on safety base. This has usually been done by a latent image exposure at the time of slitting or perforating and the identification is visible only after processing. This identification system was adequate as long as only nitrate film was used for professional 35mm theatre productions. Now that both nitrate and safety films are in general use, there is the danger of misidentification caused by printing through from a safety negative onto a nitrate print or vice versa.

Figure 2 illustrates what can happen when a nitrate positive is printed from a safety master and a safety duplicating negative. The nitrate print carries not only its own identifying name in black but the words "SAFETY FILM" in white printed through from the safety duplicating negative, and the same in black printed through from the safety master positive. The original identifying name on a piece of film usually appears sharper than one resulting from a second generation print, but there is still a real danger of misidentification. Figure 3 is the reproduction of a portion of a print on safety film which was found in the trade. A sample had to be burned to establish the identity of the base.

It is thus apparent that the former system of nitrate and safety base identification is entirely inadequate. The Eastman Kodak Company has given a great deal of thought to this problem in recent years because of its importance in fire prevention. Many ideas have been suggested and it has finally been concluded

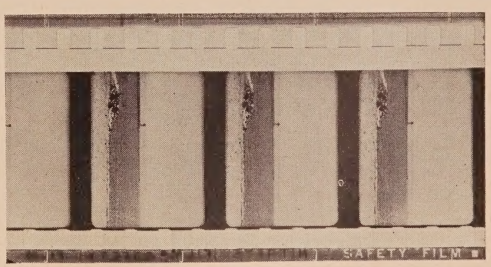


FIG. 2. A print on nitrate stock showing conflicting identifications printed through from a safety master positive and a safety duplicating negative.

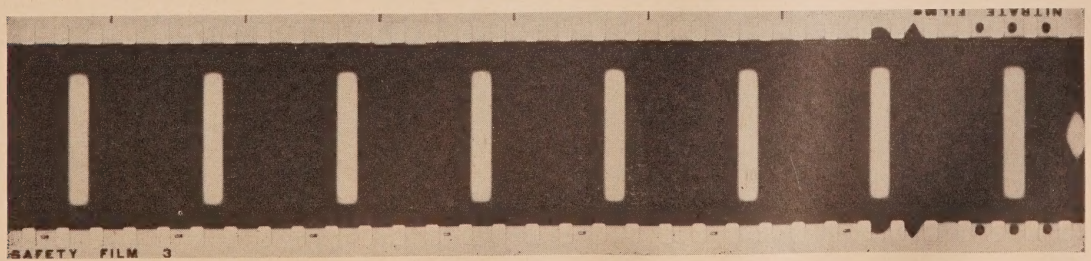


FIG. 3. A portion of a print on safety film stock found in a film exchange. Note confusion of identifying names. The correct identity can be established by the presence of the safety frame-line mark. (See FIG. 4B.)

*"Standards of the National Board of Fire Underwriters for Nitrocellulose Motion Picture Film as Recommended by the National Fire Protective Association," N.B.F.U. Pamphlet No. 40, July 1939 (Reprinted 1949). Copies may be obtained from National Board of Fire Underwriters, 85 John Street, New York 7, New York.

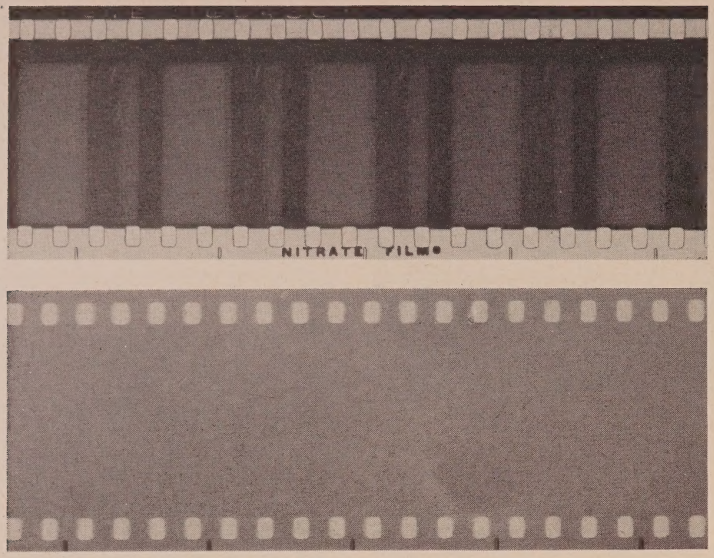


FIG. 4A. Visible frame-line mark on raw and processed nitrate film.

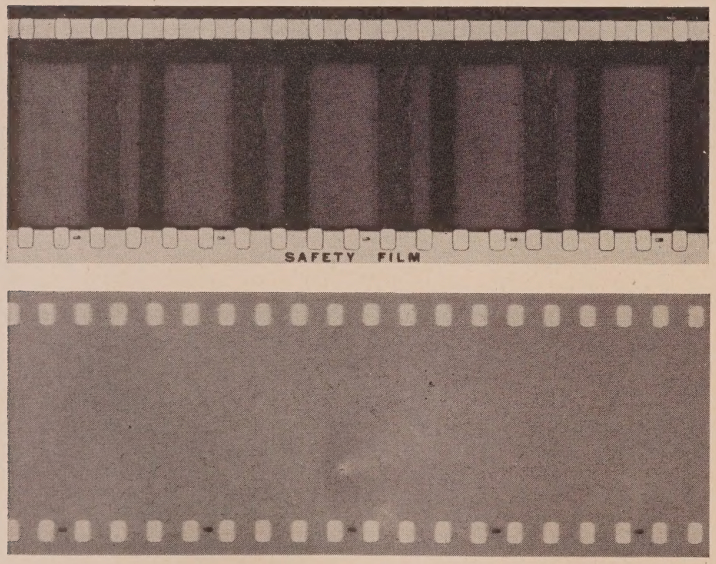


FIG. 4B. The new Eastman frame-line mark on raw and processed safety film.

that two separate identification systems for safety films are necessary. Two such systems are now in effect and are described in the paragraphs below.

1. Distinctive Visible Frame-line Printing

A scheme has been devised by which identification of the base can be combined with visible frame-line printing as shown in Figure 4. Eastman Motion Picture Positive, Sound Recording, and Duplicating films formerly manufactured on nitrate base carried a widthwise frame-line mark after every fourth perforation printed along the extreme edge of the film as shown in Figure 4A. All Eastman 35mm Motion Picture film of present manufacture, with exception of certain color films,* now carry a lengthwise frame-line mark after every fourth perforation, located not at the extreme edges of the film, but between the perforations, as shown in Fgure 4B. This is the only area on the film which is ordinarily not exposed in printing. This new safety frame-line mark when used on safety negative film will not print through on positive film, provided that care is taken to see that printers never expose the area exactly between successive perforations. A more positive identification is thus obtained—whenever the new safety frame-line mark is found, one can be reasonably certain that the film is on safety base regardless of nitrate frame-lines or nitrate edge printing which may have been printed through from the negative. If the safety frame-line printing is not present on a given black-and-white print, the film is either on nitrate base or on safety base made prior to the use of the new frame-line.

Both the nitrate and safety types of visible frame-line printing are applied to the back of black-and-white films by means of black ink instead of by latent image exposure and, therefore, are visible on the raw film as well as on the developed film as illustrated. The ink used will withstand processing solutions and normal handling wear. Even if the film is flashed before development the ink is visible by reflected light, although not by transmitted light.

It should be noted that nitrate film formerly manufactured by Canadian Kodak carried a visible frame-line mark running lengthwise of the film instead of widthwise, as in the case of Eastman nitrate film manufactured in the United States (see Figure 4C). The Canadian Kodak nitrate frame-line mark was located at the extreme edge of the film. It may, therefore, be distinguished from the new Eastman safety frame-line mark located between the perforations. Thus both the direction and the location of the frame-line mark must be checked to establish the identification of the base.

2. Fluorescent Treatment

The new visible frame-line printing is a useful and necessary method for identifying safety film, but it also has its limitations. In a spliced roll, every separate strip would have to be examined to make sure that the entire roll including leader and trailer was safety film. Correct identification of the whole roll is especially important for sorting films going into storage vaults where a small piece of nitrate film might damage other films. It is also important in sorting film for scrap recovery. In such cases, individual examination of every spliced strip would be very laborious and costly. It was felt that some rapid method of determining whether or not a roll of film is all safety is necessary.

The method which has been adopted by the Eastman Kodak Company is to add a very small amount of a fluorescent chemical to the safety film base used for 35mm motion picture film. When a 35mm roll of film so treated is viewed on edge under a suitable ultraviolet lamp in a partially darkened room a vivid purple fluorescence is visible, whereas untreated film viewed in the same way

*Note: In the case of films having a jet antihalation backing on the raw stock, it has been necessary in some cases to apply the frame-line mark with colored ink which is removed during processing, and in other instances to use latent image printing, in which case the frame-line mark is not visible until the film has been processed. Thus, even though all color films of present manufacture are on safety base, the processed film may or may not contain the new frame-line mark.

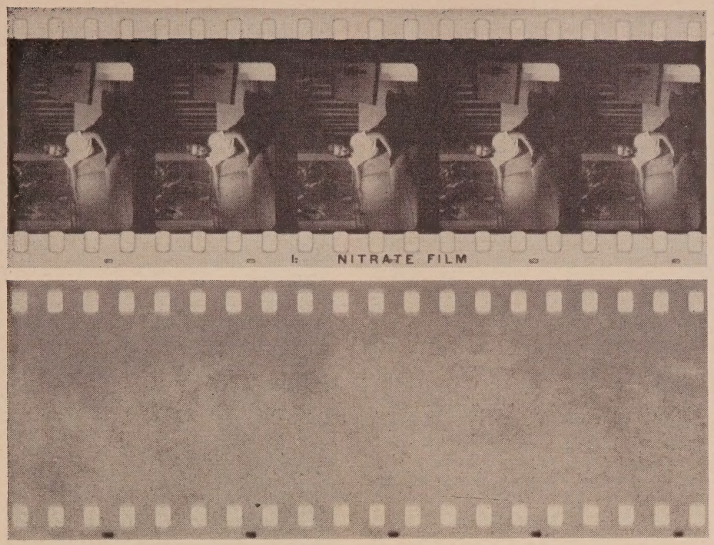


FIG. 4C. The visible frame-line mark on raw and processed nitrate film formerly manufactured by Canadian Kodak.

appears black. In white light fluorescent-treated and untreated films look exactly the same. Extensive tests in both the laboratory and the trade indicate that the fluorescent treatment of the base has no detrimental effect on the film before or after development.

This simple and effective method of rapidly distinguishing nitrate and safety film in bulk form is illustrated in Figure 5 which shows a composite nitrate and safety film roll on an exchange reel. The nitrate film appears black and the fluorescent-treated safety film appears white in this reproduction. The contrast between the two films is much more striking in actual practice or in a color photograph where the edge of the safety film appears purple.

A suitable inexpensive ultraviolet lamp in various table, overhead, portable, spot, or flood-light models may be purchased from several manufacturers complete with transformer and filter ready for use. A 100-watt bulb is recommended for general use but smaller or larger ones may be obtained if desired. The ultra-violet bulbs and other parts may also be purchased separately from electrical supply stores and assembled in standard fixtures. Figure 6 illustrates how easily film may be examined by just passing it in front of an ultraviolet lamp of this type.

The ultraviolet lamp should be equipped with a hood or reflector and care should be taken not to expose the eyes for long periods to direct ultraviolet radiation from these lamps. Provided such care is taken, ultraviolet lamps present no personnel hazard. They are in constant use in various other industries, for example, for identifying markings on clothing in laundries.

It should also be pointed out that the above method of examination is intended for processed film only and that if used in the inspection of raw stock, fogging of the latter will result.

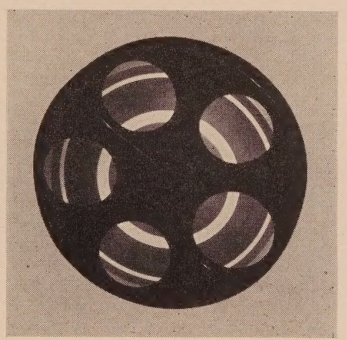


FIG. 5. This illustration shows a mixed roll of fluorescent-treated safety film (white) and untreated nitrate film (dark) on an exchange reel. (Photographed with an ultra-violet source.) The eldge of the treated safety film is actually colored purple and the nitrate film black in ultra-violet light.

Fluorescent treated film base is now being used for all 35mm Eastman safety motion picture film without exception. This treatment, together with the new frame-line mark, thus assures positive identification of all 35mm Eastman safety film of present manufacture.

Motion picture films manufactured prior to the adoption of the new support identification system described above may sometimes be difficult or impossible to identify directly as nitrate or safety. There are, however, some simple tests which can be used to establish the identity of the base. Information regarding these tests is available upon request.

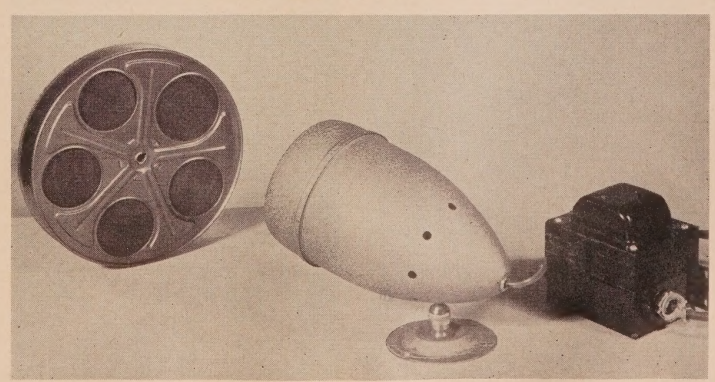
Uniformity in Manufacture

With its many years of experience in the manufacture of motion picture film, the Eastman Kodak Company quite naturally observes every possible precaution to assure uniformity in the quality of its product. Samples from all coatings are thoroughly tested for their photographic and physical properties and must pass careful scrutiny of trained inspectors.

The matter of accurate slitting and perforating is of the utmost importance and is accomplished only by constant vigilance on the part of experts to keep the slitting and perforating machines at the highest degree of precision.

Motion picture film in the 35mm width is perforated in three different ways. All present black-and-white negative films and all former color films have the Standard Negative type perforation shown in Figure 7A. This perforation (commonly referred to as Bell and Howell) has been used for these purposes because of its excellent registration characteristics. Black-and-white positive films have the Standard Positive type perforation shown in Figure 7B. This perforation is used for black-and-white and more recently for certain color release print films because long experience has shown that it gives greatly increased wearing properties to the film. The third type of perforation, shown in Figure 7C is one originally introduced by DuBray and Howell in 1932, which combines the good registration characteristics of the Standard Negative per-

FIG. 6. An ultra-violet lamp used for examining a roll of film to determine whether it is on fluorescent-treated safety base. (Photographed with white light.)



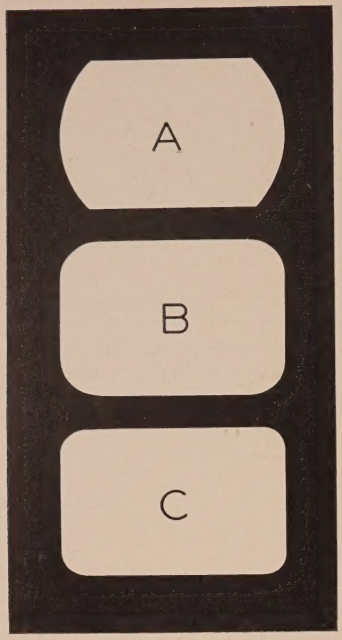


FIG. 7. Types of perforations used on 35mm. motion picture films.

foration with the good wearing properties of the Standard Positive type perforation. It is used for certain color release print films because it allows sharply registered images to be obtained during the printing operation. The vertical and maximum horizontal dimensions of this perforation are the same as those for the Standard Negative perforation of Figure 7A. The horizontal dimension of the Standard Positive perforation, shown in Figure 7B, is the same as that for the other two but its vertical dimension is somewhat greater.

While every step is taken during manufacture to insure that motion picture film will fulfill the requirements of general commercial use, consideration should be given to the fact that it has physical limitations.

THE THEATRE

Good projection, which adds patronage and increased revenue to the theatre, is entirely dependent on the skill of the projectionist and the condition of the film and the projector. Satisfactory screen reproduction is not possible with a bad print regardless of how efficient the projectionist might be. Likewise, good results with a perfect print cannot be expected from faulty projection equipment. Through constant use, projector parts become worn and out of adjustment. The replacement of worn or damaged parts when needed represents a wise investment because any expenditure in this direction will improve projection and materially reduce unnecessary film damage.

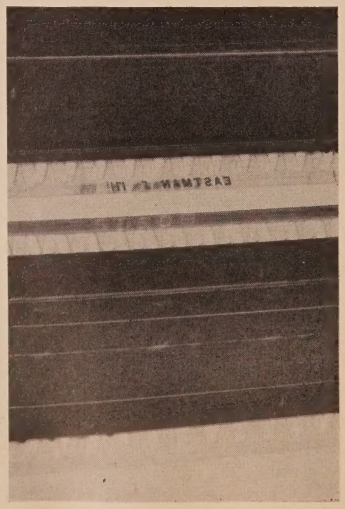
While the maintenance of the projection equipment is the responsibility of the theatre, the projectionist can do many things which will aid in eliminating print damage. There are, for example, various projector parts which may sometimes seem unimportant but which demand frequent attention on the part of the projectionist. Film damage may occur at any one of them and may often be avoided if adjustments are made at the proper time and if damaged or worn parts are discovered and replaced promptly.

The following résumé covers the more important points which must be given careful attention by the projectionist if the maximum wearing qualities are to be obtained from the film.

Magazine Valve Rollers

It should be remembered that severe abrasion is often the only reason for discarding a print. It is probable that more film is scratched in the magazine valve rollers than at any other part of the projector. This is especially true for those rollers in the upper assembly, Figure 8, the first point of contact with the film after it leaves the feed roll. At this point, dirt, oily matter and film chips may accumulate so as to prevent free turning of the rollers or they may become so clogged that one or more of the rollers may not turn at all. The roller tracking may also develop flat spots and wear down to the point where the center of a non-turning roller is in direct contact with the film. Under these conditions, the relatively soft emulsion of a new print is very susceptible to abrasion and the scraping is frequently so deep that the emulsion is completely plowed off, as shown in Figure 9. Support-side scratches show up as dark lines on the screen and might be equally disturbing, particularly when they become filled with oil and dirt. With duplitized film (certain types of color prints), there are two emulsions which are affected. Most projectionists are familiar with the objectionable red and green

FIG. 9. Abrasions caused by defective or clogged magazine valve rollers.



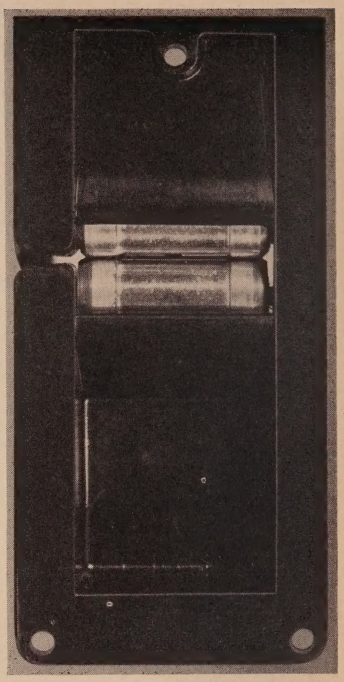


FIG. 8. Magazine valve rollers.

"rain," or deeper scratching on some of the duplitized films.

Straight scratches and those that weave slightly in a repeating pattern due to uneven reel flanges moving the film from side to side, can be caused by the valve rollers, although the perfectly straight abrasions are more often associated with some guided position.

Padding of Trap Doors

Occasionally release prints are encountered which give a slight flutter in the gate or trap. This gives a slight in-and-out-of-focus effect on the screen. In an effort to control this flutter, some projectionists fasten strips of pressboard, velvet, or layers of tape between the tension pads, both above and below the aperture, thereby discouraging any forward motion of the film. A standard trap door with layers of tape in position is shown in Figure 10. This practice cannot be recommended because it can cause serious support-side abrasion, particularly in the case of films having a higher positive curl than usual. Increased curl is a common condition with newer prints during dry winter months.

Abrasion Due to Positive Curl

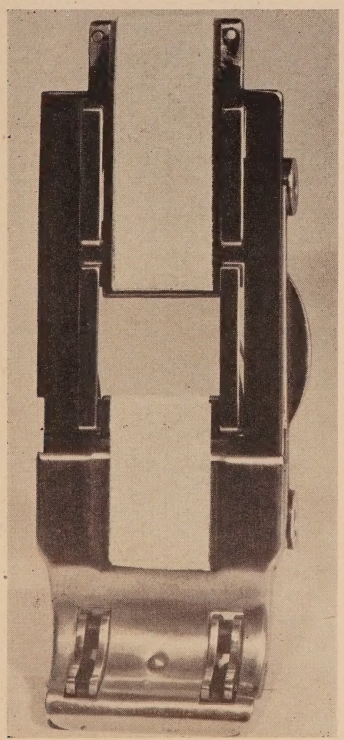
In the case of prints having higher positive curl there is always a possibility of support side abrasion at some other point which is normally not contacted by flat film. Attention has already been drawn to the importance of making sure that the valve rollers turn freely. Another place at which contact may occur is at the intermittent guide holder. On some projectors the center clearance

(see point indicated by arrow in Figure 11) at the intermittent guide holder is not great enough for films with high positive curl. Some projectionists have filed this center section to increase the clearance. This is a satisfactory solution to the problem if it is very carefully done and the surface is polished to satin smoothness after filing. If any file marks remain, however, there is the chance that these can cause even more severe damage than that caused by the holder in its original condition. Another method which has been used successfully by a number of projectionists but which is possible only on certain makes of projectors, is to raise the lower loop slightly by threading *over* the first pad roller and *under* the second roller as usual, as illustrated in Figure 12. When this is done, it may be necessary to readjust the rollers in such a way that there is sufficient clearance at the second roller for two thicknesses of film. This alternate threading procedure permits the film to flow onto the sprocket from the intermittent loop more easily and with less plopping of the loop than is the case when the film is threaded in the conventional manner (Figure 13).

Signalling Devices

Signalling devices contained in the film supply magazine which employ a small ball or roller, which rides on the emulsion side of the film, should be checked frequently for binding or wear.

FIG. 10. Trap door which has been taped to control flutter.



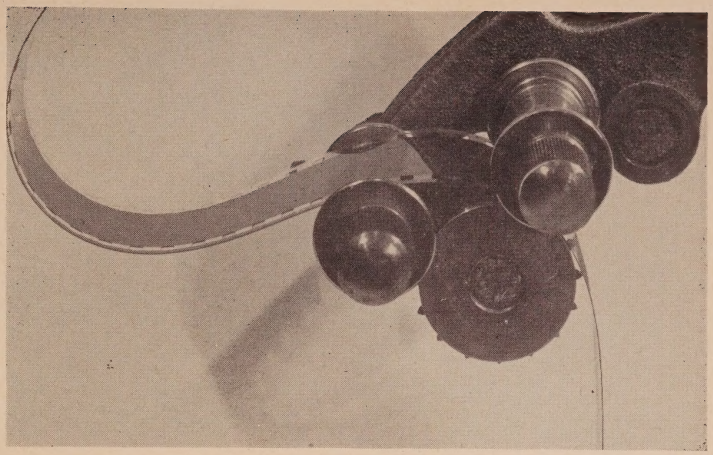


FIG. 12. An alternate method of threading used by some projectionists to elevate the lower loop slightly.

Such devices in poor operating condition could prove harmful, particularly on a new print when the emulsion is most susceptible to damage.

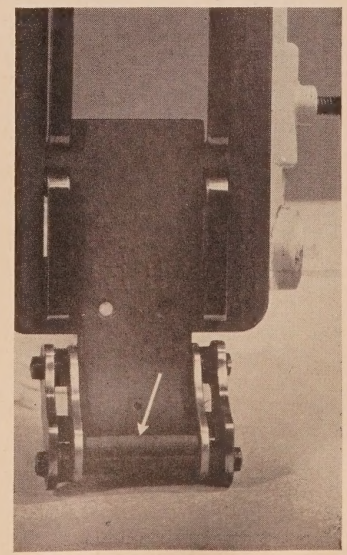
New Print Sticking

While a new print is assumed to be ready for projection, the projectionist might encounter sticking on first runs due to insufficient lubrication of the print. This is commonly referred to as "green print" trouble. In order that the projectionist may be better advised, it might be well to explain why this sticking occurs, how it affects the film and what steps can be taken to relieve the trouble.

One of the usual ingredients of the emulsion of motion picture film is gelatin —a substance which is hygroscopic and readily gives up or absorbs moisture to reach equilibrium with the prevailing atmosphere. The gelatin in freshly developed emulsion retains a considerable amount of moisture and is readily affected by heat which makes it soft and tacky. The first point at which new film comes in contact with high temperature is at the aperture of the projector. Here the light is concentrated and produces heat to a degree which softens the gelatin and causes it to collect on the tracks or shoes at either side of the aperture or at a point slightly above or below this level, as indicated in Figure 14. Here it rapidly dries to a bone-like hardness. As the new film is projected, this hard deposit continues to accumulate and offers further resistance, which may result in deep rub lines, usually along the line of perforations or in the area between the row of perforations and the edge of the film. As this resistance increases, there is the added danger of the teeth of the intermittent sprocket seriously damaging the perforations, sometimes to such an extent that the print is beyond repair.

When print sticking occurs, prompt action is necessary. Some projectionists apply oil in generous amounts to eliminate the trouble. This is effective but it is unnecessary and undesirable. Such application covers the picture area of the film where no oil is needed and seriously impairs the quality of the projected image. A very small amount of oil on the thumb and finger, applied at intervals to the perforation area (alternating from one side to the other), before the film enters the trap or gate is all that is needed to work the film through. At the end of the run, the tracks can be cleaned to remove any remaining hardened deposit. This should be done with a damp cloth or if necessary, a copper coin—never with a hard metal such as a screw driver, knife or razor blade. A scraper fashioned from a toothbrush handle, is a handy implement for this purpose. It must be remembered that deposits will form more readily once the

FIG. 11. Intermittent guide holder showing point of narrow clearance.



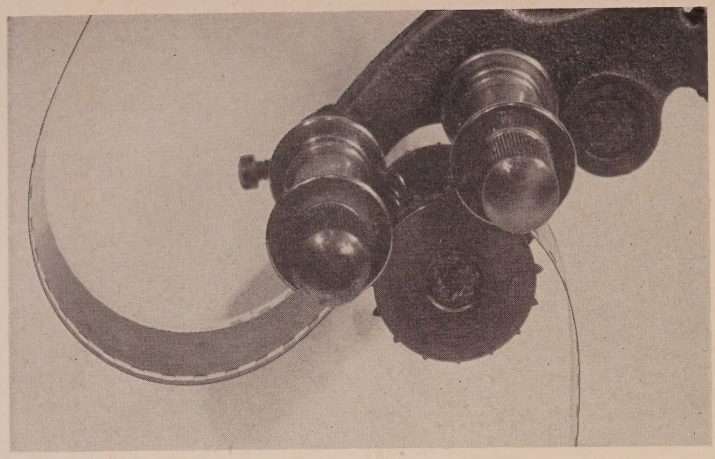


FIG. 13. Conventional threading for lower loop.

highly polished metal surfaces are scratched.

New Print Mounting

It is important to note that the emulsion surface of newly processed film is more susceptable to abrasion than film which has seen service. Therefore, in mounting new prints just received from the laboratory, care should be taken to avoid contact with the picture area even though cotton gloves or a cloth might be used. New film should not require cleaning but if it is found necessary to remove lint or dust particles such as might come from the tissue wrappings or cardboard separators, silk plush, slightly dampened with carbon tetrachloride or other film cleaning liquid,

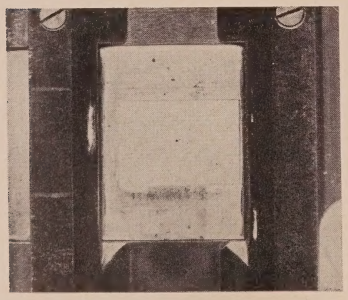


FIG. 14. Accumulation of hardened gelatin on tracks near the aperture.

should be held very lightly against the film as it is wound. The plush pad surface should be changed frequently and the surface of the film should be checked often for any abrasions which might result from this "dusting" process. Winding should be carried out very slowly to permit complete evaporation of the solvent, otherwise the latter may cause spotting of the film if it is wound into the roll. If carbon tetrachloride is used, ample fresh air ventilation is essential in order to prevent toxic effects resulting from undue exposure to the fumes from this chemical. Carbon tetrachloride fumes are poisonous; headache and nausea are a first warning, and continued exposure may be fatal. Evaporation of only two teaspoonfuls of carbon tetrachloride into a small unventilated film inspection room is enough to raise the concentration of fumes beyond the safe level. Carbon tetrachloride is dangerous whenever the odor becomes strong enough to be obvious. Ventilation must be good so that a person just entering the room where carbon tetrachloride is being used can barely smell the fumes. If the fumes become stronger, all windows should be opened, the cleaning stopped, and the room emptied until it has been thoroughly ventilated.

Protective Leaders and Trailers

Protective leader and trailer strips should be kept at full length. Motor winding speeds are frequently so high as to cause the end of the film to whip around (on the projector take-up as well as on a motor-drive rewind) a number of times before the roll is stopped. This can be responsible for considerable loss in footage if the protective leaders or trailers are allowed to become too short.

Print Circuiting

In locations where a shortage of prints exists it is often necessary to circuit them directly from one theatre to another. In such cases, release prints frequently suffer considerable damage. There are recorded instances of some prints being exhibited by six or eight theatres before they are returned to the exchange for examination and repair. It is quite possible that some types of damage which occurred during projection or handling by the first few theatres might have been arrested. Instead, further footage is affected and the total damage is more than it need have been, if caught in time. Circuiting also makes it impossible to identify the theatre responsible for the damage in the event that compensation is sought by the exchange.

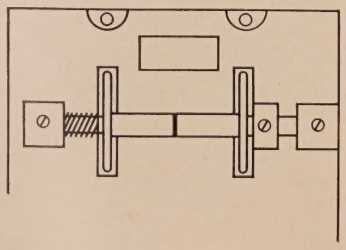
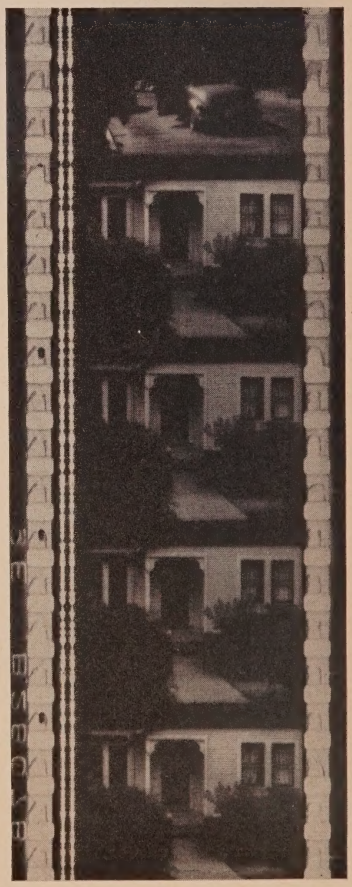


FIG. 16. Guide rollers.

Guide Rollers

The guide rollers located above the gate or trap (Figure 16) serve as a guide for the film as it passes down past the aperture to the intermittent sprocket. If these rollers are out of line with the sprocket, the teeth will engage the film perforations off center, and the sides of the perforations may often become broken. Also, if the rollers do not turn freely, they will eventually develop

FIG. 15. Damaged perforations caused by intermittent sprocket as a result of excessive accumulation of gelatin at the aperture.



ridges which may roughen edges of the film, particularly if the film is old and brittle. These ridges if deep enough, may even loosen the corners of poor splices. The guide roller assembly should be inspected frequently and, if necessary, removed for thorough cleaning. The guide roller tension springs should be checked occasionally to see that they have not become so weak that proper tension is not maintained. Weak springs might allow sidewise unsteadiness, particularly with a fluttering oversize loop.

Sprocket Pad Rollers or Idlers

Sprocket pad rollers or idlers are frequently set too close to the sprocket so that they ride the film and often cause marking and creasing. If they bind on the shaft, rubbing will occur at the side of the picture or possibly into the sound track area, particularly in the case of new prints. Such rub marks in the sound track area can seriously impair the sound reproduction quality. They generally cause frying noises and any picked-off spots which occur at intervals will result in "motorboating," although it is also true that the latter effect might often be caused by printing defect. If roller spacing is too great, the film may also jump the sprocket, especially at a stiff splice. The generally accepted setting is at the point where the idler

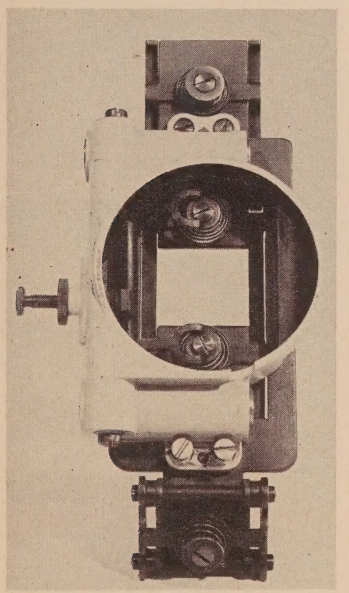


FIG. 19. Cone-shaped springs for tension adjustment on newer type projectors.

can still turn freely with two layers of standard thickness film on the sprocket. To insure free turning, the rollers should be removed occasionally so that the shaft can be cleaned of any gummy deposit, then lubricated slightly. On reassembling and resetting, it is important to make certain that there is no binding between the roller and sprocket teeth. It is also

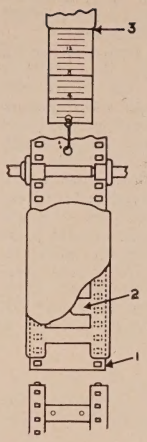


FIG. 17. Measuring gate or "trap" tension.

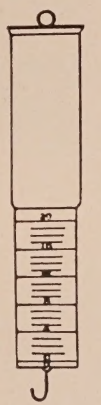


FIG. 18. Spring balance for tension testing.

advisable to check the lock nut on the adjusting screw periodically.

Trap or Gate Tension

One of the principal sources of film damage is excessive tension exerted on the film by the springs in the gate or trap. Some projectionists judge the tension by merely pressing on the pads, checking one side, then the other. As far as is known, there seems to be no generally accepted standard setting for any given projector. The results of tests made in the Kodak Research Laboratories on various projectors and over a long period of time, indicate that complete, equalized trap tension in excess of 16 ounces is unnecessary and only increases the wear on the film, while settings as low as 6 ounces appear, in some instances, to be sufficient to give a steady screen image. It would seem from these tests that the tension should fall somewhere within the range from 6 to 16 ounces.

The proper pressure will, of course, depend upon the projector used, the length of time it has been in service, and the type of surface treatment the film has received. The projectionist does not usually know what the tension might be for his projector, since he is not ordinarily faced with the necessity of checking it when the equipment is in a smooth-running condition. He should, however, be familiar with the method of measurement.

Tension Testing

The proper method of making a tension test is illustrated in Figure 17. To determine the total trap tension, a full width piece of reasonably new film of standard thickness and free from oil is placed in the trap or gate of the projector. The test should be made on a *cold* projector to insure uniformity. Care should be taken to see that the perforations are not engaged by the intermittent sprocket teeth and that the film is held properly in place by the tension shoe before proceeding. Using a small, graduated spring balance, such as the one illustrated in Figure 18, which has been fastened to the film, an upward pull should be exerted slowly until the film just starts to move. If the film appears to stick at the start it should be moved slightly and the operations should be repeated. If the tension is found to be above 16 ounces, the tension should be reduced so that it falls within the range from 6 to 16 ounces, preferably near the lower end of the range. The projector should then be checked for steadiness of the screen image.

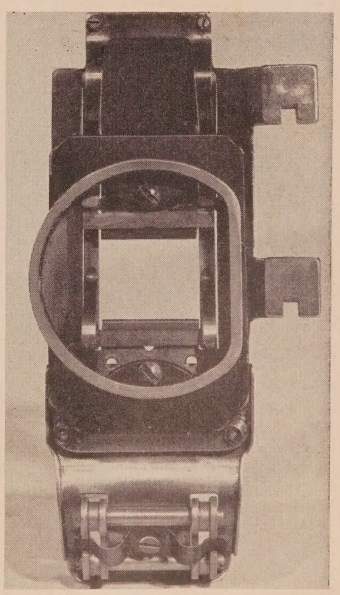


FIG. 20. Double-pronged finger-type springs used on older type projectors.

Tension Adjustment

Tension adjustment on the newer type projectors has been greatly simplified. Centralized pressure exerted on the pads by cone-shaped springs (see Figure 19) has eliminated practically all of the difficulties previously experienced with double-pronged finger-type springs (see Figure 20). Vertical unsteadiness may of-

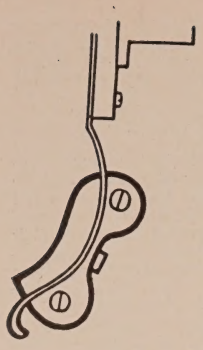


FIG. 21. Intermittent film guide and holder (older type).

ten be traced to an accumulation of dirt at the base of the intermittent sprocket teeth, rather than to low trap tension. Bands on new prints from the exchange usually carry a sticker, noting that it is a new print or that the tension should be reduced, but in the case of many older type projectors still in use, this means that the double-pronged springs would have to be removed and bent by hand. These springs would have to be bent back again for use with older film. Since they were never intended to stand such repeated bending, it is advisable to adjust them to give the minimum tension which will give good steadiness with older prints.

Tension on Upper Magazine Shaft

Proper adjustment of the spring tension on the feed spindle is important. If set too loosely, the film may come from the feed roll with a jerky motion. This is especially noticeable when the roll is loosely wound or if a bent reel is used, and is particularly bad for film in a noticeably worn or dried out condition. If the tension is too tight, the pull on the last forty or fifty feet might be sufficient to cause serious perforation breakage, more so if a small-hubbed reel is used. It is not at all uncommon to lose the upper loop or for the film to break under this strain.

Intermittent Film Guide

Considerable sprocket and film damage may be attributed to improper setting of the intermittent film guide or shoe (Figure 21), the intended purpose of which is to hold the film snugly against the sprocket. The older type of guide holder shown can easily become sprung if excessive upward pressure is applied in attempting to remove a snug-fitting trap door from the older type holder. When replacing such a door or plate, care should be taken to see that it is seated properly, otherwise the sprocket may be badly damaged. A loose-fitting holder should also be repaired, since this might allow the sprocket teeth to strike the inside walls of the guide due to the slightest side motion. It has been common practice to deliberately bend the older type guide holder by hand, either to insure better contact of the film with the sprocket, or to eliminate the "clicking" due to contact with the teeth. Improved design and construction and the two-stud trap door locking arrangement on newer projector models has greatly reduced the possibility of trouble from this source.

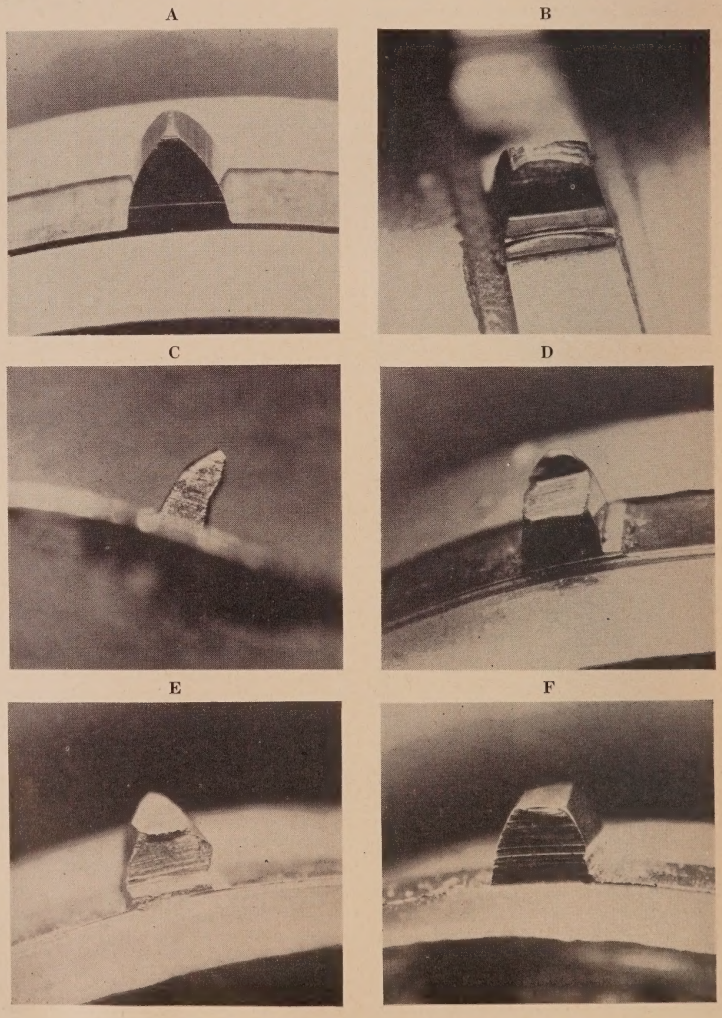
Some projectionists prefer to use a light guide spring, since they claim it is easier on the film and allows stiff splices to pass with less effort. Others insist that heavier pressure at this point gives a steadier picture, even though the trap tension might be lower than usual. Instances have been noted where two of the newer cone-type springs were nested together and used as a single spring in order to obtain heavier pressure against the film at the sprocket. It is obvious, however, that if the pressure at this point is unnecessarily high, the film wear will be greater and the sprocket may become rimmed in a short time.

Bad Sprockets

Through carelessness and neglect, intermittent sprockets are frequently kept in service until they develop pronounced cuts or are otherwise so badly worn as to cause serious perforation damage. This is particularly true if the trap tension is excessive or if poor guiding allows the bad teeth to strike the perforations noticeably off center. Although present day sprockets are hardened in order to give longer service, the teeth are often so badly damaged that small pieces of film are torn from the pull-down edges of the perforations. Even the smaller cuts in worn sprockets result in noisy operation, since they prevent the film from leaving the sprocket freely. Noisy operation and serious film damage are even more liable to occur when an excessively large lower loop is used.

Sprocket teeth which have knife-like edges resulting from contact with the inside walls of the metal guide, cause the small straight cuts parallel to the edge of the film, extending downward

FIG. 22. Intermittent sprocket tooth damage.



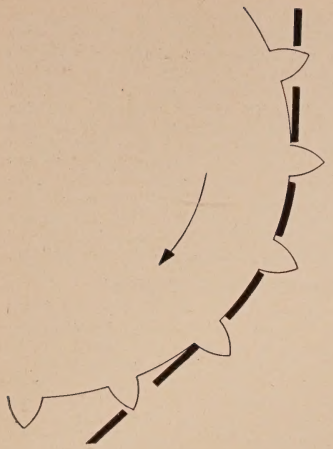


FIG. 23. Illustration of excellent fit of older type film having higher shrinkage with a standard 0.935 inch diameter sprocket.

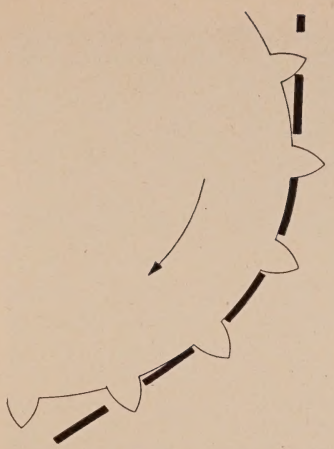


FIG. 24. Illustration showing poor fit of present low-shrink film with standard 0.935 inch diameter sprocket. Note interference at top tooth.

from the pull-down edges of the perforations and well in from the corners. These small cuts quickly develop into more serious damage which can soon result in complete breakdown. In Figures 22C, D, E and F, examples are shown of the more severe types of tooth damage found on intermittent sprockets from theatre service. Figure 22A shows a new tooth and Figure 22B illustrates the typical slightly curved face cut commonly seen on normally worn sprocket teeth.

0.943-Inch Base Diameter Sprockets

A great deal of work has been done by the motion picture industry which has shown that the projection life of film is considerably prolonged if the intermittent sprocket is at least as large or larger than that required to give perfect mesh of the sprocket with the film being driven. Obviously, the conditions for perfect mesh of the film with the sprocket are intimately associated with the shrinkage of the processed film. In recent years, the shrinkage characteristics of motion picture films have been greatly improved, so that a sprocket of greater base diameter is now preferable to the 0.935-inch base diameter intermittent sprockets previously accepted as the standard size for older type films having greater shrinkage properties. Figure 23 illustrates how well the older type films having higher shrinkage characteristics than present day materials, fit the previously accepted 0.935-inch base diameter sprocket when that standard was adopted. Figure 24 shows how present day lower shrinkage films no longer fit this earlier type sprocket. Note that it is the entering tooth which contacts the perforation edge and moves the film rather than the leaving tooth, as in Figure 23.

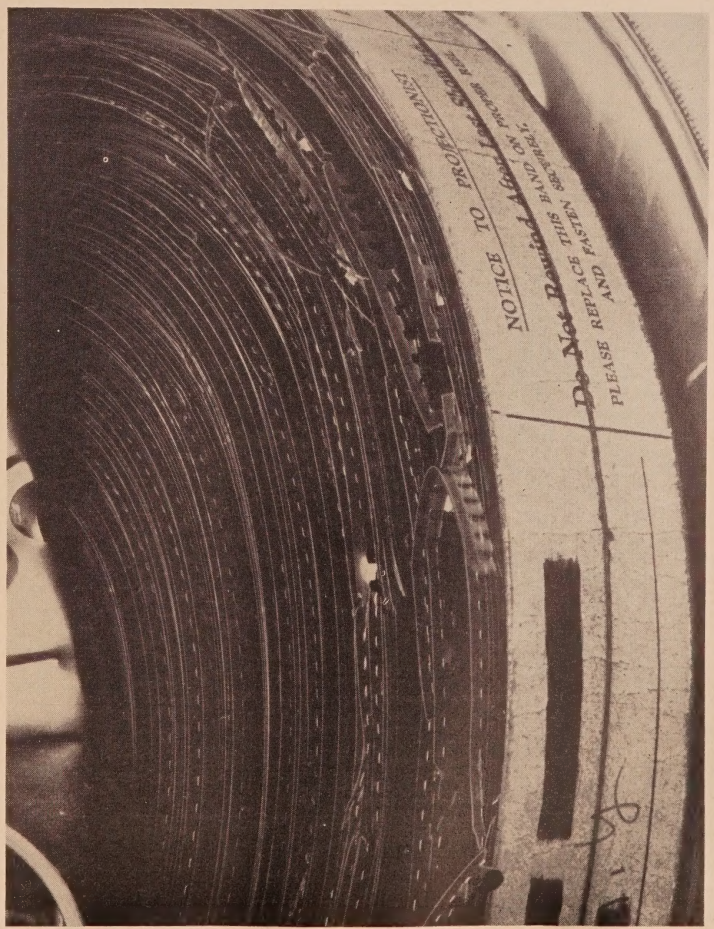
In 1947, an intermittent sprocket having a 0.943-inch base diameter was approved by the Society of Motion Picture Engineers and the American Standards Association. Careful laboratory tests as well as comparative tests in many theatres over several years have shown that this new sprocket gives longer film life and less sprocket wear than the older 0.935-inch base diameter sprocket. The new sprockets are now being supplied as regular equipment by a few projector and parts manufacturers and it is expected that the new standard will soon be accepted universally.

Even the new sprocket does not fit present day low shrinkage films in the manner shown by Figure 23 but it does approach this desirable condition. The new 0.943-inch diameter sprocket has been chosen as a standard on the basis of the best performance now available within the limits of designs that have been proven by extensive trade usage. It is quite possible that further work and further improvements in film may suggest a still larger diameter sprocket at some future time.

Film Loops

Excessively large loops not only result in noisy operation and in some instances sidewise unsteadiness, but may also al-

FIG. 25. Exposed edges of film damaged during shipment, or when unevenly wound rolls are forced into a "dished" case.



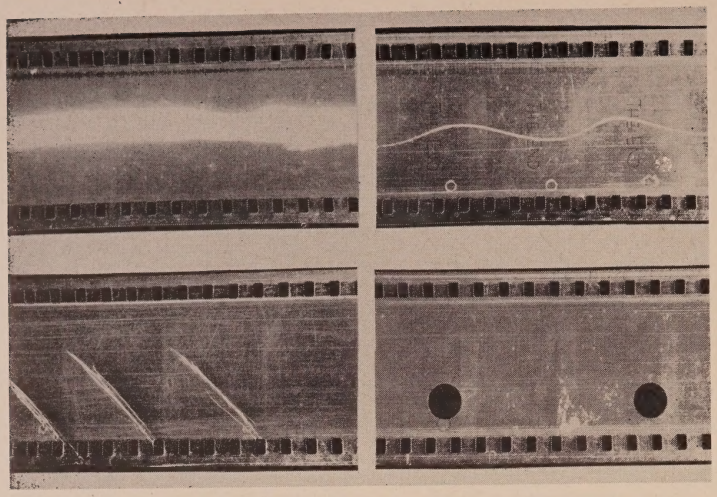


FIG. 26. Examples of cue marks found in release prints.

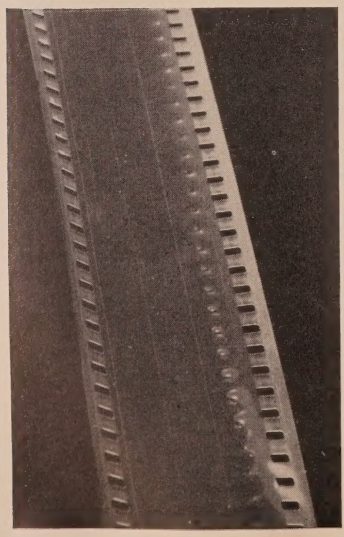
low the emulsion side of the film to rub against metal surfaces. The sound synchronization is also affected by an oversize intermittent loop. On the other hand, the loop must be large enough to prevent the possibility of binding.

Take-up Tension

The take-up adjustment should be checked from time to time to avoid unnecessary damage to the hold-back edges of the perforations. Excessive pulling at the hold-back sprocket can be detected by a pronounced "singing" sound and might be caused either by oil on the friction disc or by improper spring adjustment, particularly on older type equipment. If the tension is too great, as is often the case when adjustments are made to avoid the possibility of loose winding at the end of a large roll, serious damage to the hold-back edges of the perforations in the first part of the roll may occur.

The hold-back sprocket should be checked occassionally for any signs of premature wear. If such wear is found, the take-up tension should be examined and re-adjusted to minimum setting for correct winding.

FIG. 27. Sprocket tooth denting or "roping."



Automatic Rewinds

Automatic rewinds should be checked for proper alignment. If the flanged and tracked control roller is cocked slightly either vertically or horizontally, undue strain will result on one edge of the film, particularly if the tension is excessive and if there is binding against a bad reel flange.

Hand winding, however, seldom gives the smoothly wound roll obtained by motor winding unless the film is correctly guided to the reel. Film edges which protrude from the reel after poor winding usually break off in small or large sections when the roll is forced into the case, or during shipment. (See Figure 25.)

Cue Marks

A considerable portion of the film mutilation which admittedly occurs in the projection room is due to the various types and sizes of cue marks at the ends of rolls. In many cases, these are so carelessly done that large portions of the picture area are affected. Two, three or more sets of marks are not uncommon and they consist of punch marks, lacquer bands, large cross lines and scratches of every description. Examples taken from theatre prints are shown in Figure 26. These are but a few of the marks commonly encountered and many which have been found are considerably worse.

As stated before, considerable loss of footage is caused by the end of the film whipping around on the rewind or projector take-up before the roll can be stopped. This makes it necessary to place new cue marks on the film, but it is not necessary to have an elaborate assortment of marks. Many projectionists cover at least some of the unwanted marks with narrow strips of adhesive tape, but these strips must be checked for tightness as they have been known to peel off and become lodged in the magazine valve rollers. On the other hand, when unwanted cue marks are removed, shortening of the end section results and this encourages placement of additional markings on the film later on.

Sprocket Tooth "Roping"

Sprocket tooth dents, often identified as "roping" or "run-offs" by exchange inspectors, is also a consistent cause of film mutilation. These marks, shown in Figure 27, are commonly seen between the perforations and are also often found through the track and picture areas in a weaving pattern. A "runoff" may start at a bad splice if the film jumps the sprocket, but it can also result from improper threading. Often the film becomes so weakened that subsequent edge bending causes the edge to break. The space between the rollers and the sprockets should be checked, and it is important to see that both rows of perforations are properly engaged with the sprocket teeth before clamping down the rollers.

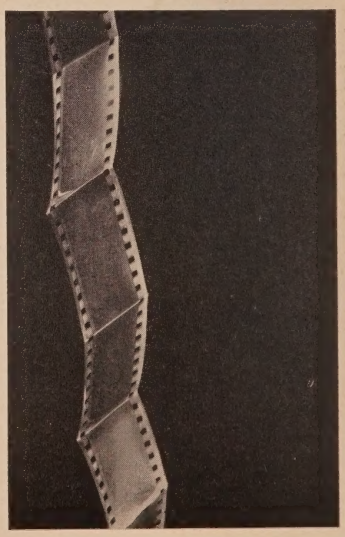
Pleating

Projectionists will recognize the type of damage shown in Figure 28 as that resulting from folding of the film in the sound head due to a break at this point. It is often erroneously referred to as "buckle" by the exchange people.

Edge Bending or Creasing

Projectionists are familiar with film bending through the perforations, or more often between the perforations and one edge, as shown in Figure 29. This type of damage, which is usually

FIG. 28. Pleating.



referred to as "idler cramping," can be especially harmful in the case of film which is somewhat brittle and when the bending is against the emulsion side, since long edge sections may be broken off completely. This particular type of mutilation has been known to occur repeatedly at the first pad roller following the intermittent loop. The trouble usually starts at an edge break or at a loosened corner of a splice. It might also result from careless threading. If no attention is given to this trouble, this bending may continue to the stiffened area of the following splice before the film properly reseats itself.

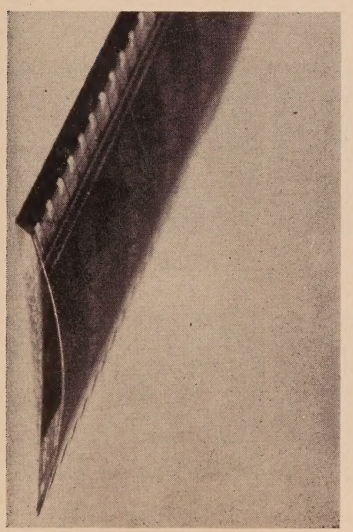
Safety Film

Numerous misleading reports have been circulated concerning the general performance of safety film. Many projectionists are under the impression that the present high acetyl type safety film now being manufactured is the same material which they may have encountered in the years past. As has been pointed out in an earlier section, present day safety material now replacing all nitrate film has properties which are fully suited to the requirements of commercial use. The projected screen image obtained from the new safety film is equivalent to that obtained from the former nitrate base materials. In many respects, the new safety material is superior to the nitrate film formerly supplied. Splicing should not be any more difficult with the new film than with nitrate base materials if the following splicing suggestions are kept in mind. A splicing unit of some kind, however, is definitely recommended. Hand splicing, still popular with many projectionists, will not give dependable results.

Splicing

Splicing has such a direct bearing on the life of film as to call for special and constant attention.

FIG. 29. Edge bending or creasing.



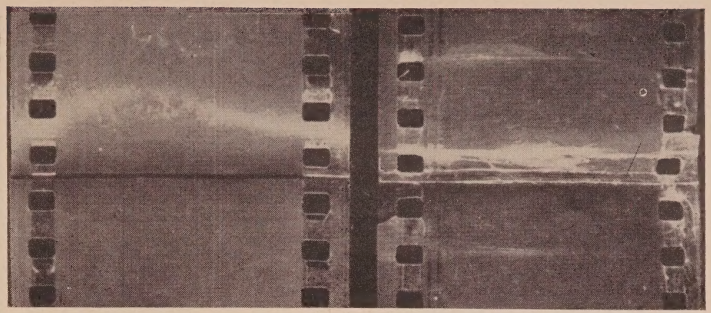


FIG. 30. Buckled splices caused by excessive scraping of film and too liberal application of cement.

Much film is ruined by poor splicing. Splices that are wide, stiff, buckled or out of line might cause the film to jump the sprockets so that torn perforations or breaks result. Perforations in the vicinity of a splice of this kind are always strained or broken. Buckled or bumpy splices such as illustrated in Figure 30 result from excessive scraping, which weakens the base, and too liberal application of cement. Excess cement not only distorts the weakened area when it has dried but squeezes out under pressure and attacks the base at either side of the splice, thereby increasing the possibility of distortion. On the other hand, the applicator used must be capable of carrying sufficient cement so as to completely cover the scraped area in one stroke.

While the full-hole join is standard in most exchanges, some automatic equipment is also in service which makes a curved between-perforation splice. The small bench-top splicer is the most widely used in both the film exchange and theatre. The pressure springs on this type of splicer should be kept free of hardened cement and scrapings and the springs should also be kept properly spaced so as to insure satisfactory contact across the full length and width of the splice. The scraping blade should be kept sharp in order that it will remove the binder coating beneath the emulsion, since this is necessary to obtain a good splice. Scraping blades are often kept in service long after they have become ineffective in their ability to remove the binder. During the scraping operation, contact with the metal bar will quickly dull the blade. It is necessary therefore, to change the position of the blade in the holder frequently or to replace it so as to have the best possible working edge. Safety razor blades are very efficient in their scraping action but they can easily score the base and are therefore not recommended.

Sandpaper or emery cloth, while admittedly very effective, should not be used for scraping, because the grit particles will be picked up by oily film and carried into the roll. Such particles not only cause serious surface abrasion but may also find their way into projector bearings. The fine wire brush (Figure 31) recently introduced for use with the bench-top splicer has proved very helpful. This device may be ordered through various supply houses. A few sweeping strokes of this brush, after scraping, will give the desired dull surface even though the blade has not been too effective. The proper use of this brush is illustrated in a leaflet furnished by the manufacturer with each unit.

Satisfactory splices demand careful scraping, which means complete removal of the emulsion and binder coatings. On certain types of color films where these coatings are on both sides of the film, scraping of each of the surfaces to be joined is required. In any case, the surface on the back of the section to be joined should be thoroughly clean. If the back surface contains only a slight film of oil, some difficulty may be encountered in obtaining successful splices. In many cases, this factor is overlooked and poor splices are falsely attributed

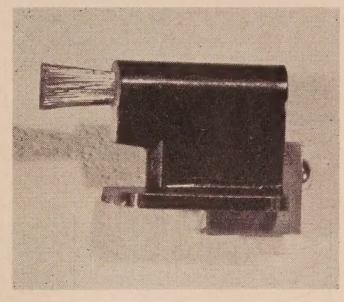
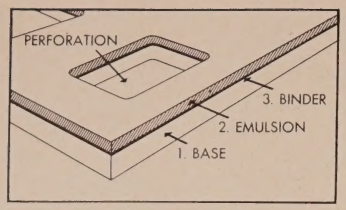
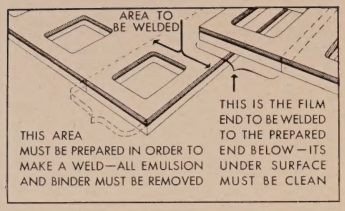


FIG. 31. Fine wire brush for bench-top splicer available through supply houses.

to the particular cement used, the splicing equipment, or to the film base itself. Sometimes, it is helpful to roughen the back surface slightly where certain films seem to resist satisfactory splicing. Another effective technique is to apply a very small amount of cement to the back surface and to wipe it off immediately. This acts as a primer coating preliminary to the actual splicing operation, and aids in obtaining thorough adhesion of the two surfaces to be joined.

The proper type of cement must be used and care should be taken to avoid a great excess but sufficient to cover the entire area of the scraped surface. It is important to allow sufficient holding





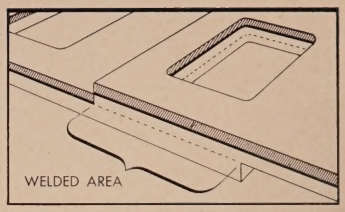
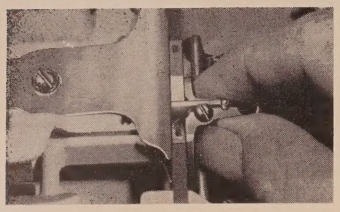
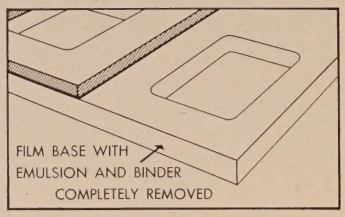


FIG. 32A. A GOOD SPLICE DEMANDS CAREFUL SCRAPING, to remove the emulsion and binder layer, thus leaving a frosted surface which permits welding.





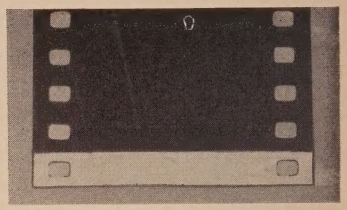
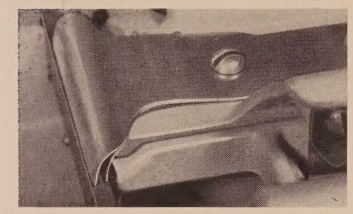
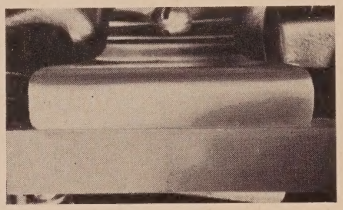


FIG. 32B. . . . AND GOOD CONTACT, from well-adjusted equipment which presses the two films together evenly on a smooth scraping surface.





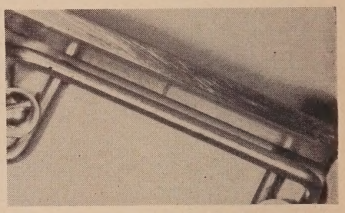


FIG. 32C. . . . AND PROPER CEMENT, which permits welding. Prompt clamping after application, with sufficient time for setting, gives a good splice.

FIG. 32

FUNDAMENTALS for the Correct Splicing of Motion Picture Film

• • • and should your Splices fail, check the points below. Also whether your Cement has lost its effectiveness; or whether there is Oil on the back of other Film contacting the Cement.

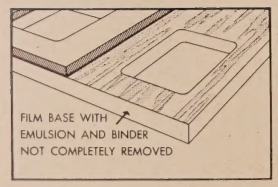


FIG. 32D. Incomplete scraping.

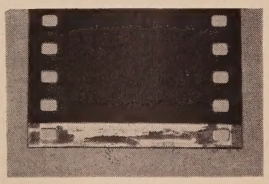


FIG. 32E. Poorly-scraped surface.

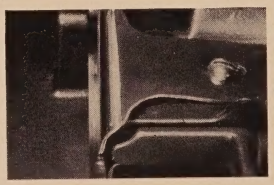


FIG. 32F. Off-center pressure.

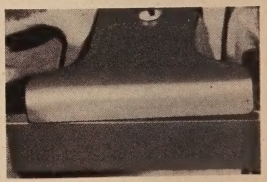


FIG. 32G. Tilted springs.

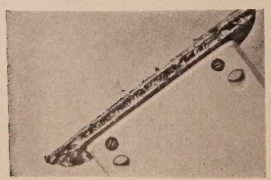


FIG. 32H. Fouled springs.

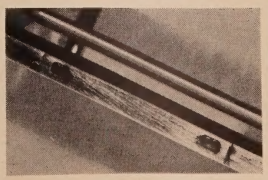


FIG. 32I. Cement etched scraping surface.

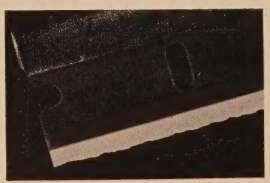


FIG. 32J. Nicked razor blade.

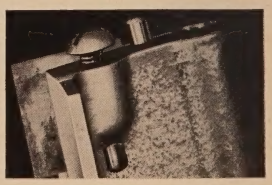


FIG. 32K. Dull scraper.

time under equalized pressure. For safety film, about 10 to 15 seconds is recommended. At the end of the bonding time, the pressure may be released and the finished splice rubbed slightly with a cloth (across the film; never in a direction parallel to the length of the film) in order to help seal the cut ends.

A good splice is actually a weld, one section of the film being partly dissolved into the other. It should be emphasized that it is important to bring the two surfaces under pressure as quickly as possible after application of the cement. It is unnecessary, however, to slam the pressure clamp into position since this results in splashing of the cement. If the left clamp of the bench-top splicer is raised slightly when the cement is applied, a cleaner back surface will be obtained, since the cement will be less apt to flow under the film. This will greatly reduce the possibility of distortion in the spliced area when the cement has dried.

Some exchanges use one type of cement for nitrate film and another type for safety film. This practice has proved troublesome on numerous occasions. Cements are now available which will splice both safety and nitrate films equally well if instructions are followed. It is important to use fresh cement and under no condition should used cement in bench bottles be returned to the supply container at the end of the exchange workday. Bench bottles should be cleaned out regularly and filled with new cement.

In many instances poor splices are attributed to the particular brand of cement being used, or the characteristics of the film. In most cases the failures may be explained by lack of attention to details covered in the above paragraphs. Helpful hints on splicing are given in the condensed chart shown in Figure 32.

Film Deformation

Motion picture film is in many respects similar to other plastic materials in that it has certain physical limitations. Despite every care taken in manufacture to assure a uniform and high quality product, certain distortions can occur through improper storage, through faulty handling and under very severe projection conditions. The various types of distortion are commonly referred to by exchange inspectors and theatre projectionists alike simply as "warping" or "buckling." In many cases, the exchange is at a loss to understand the problems encountered by the projectionist because the description of the condition of the film has been inadequate. Likewise, conditions correctly described would help the laboratory locate the source of the difficulty. Whether it concerns the manufacturer, laboratory, exchange, or projectionist it seems likely that a uniform terminology pertaining to different types of film deformation will be of great assistance in locating the causes of such deformation and in eliminating further trouble. Some of the most common forms of deformation are illustrated in the views in Figure 33.

Buckle: This type of distortion may be either temporary or permanent. *Temporary buckle* results from loss of moisture from the edges of the film when

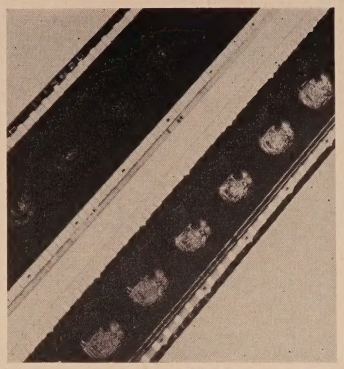


FIG. 34. Blistering of film caused by severe projection temperatures.

rolls are stored under dry air conditions. *Permanent buckle* is caused by loss of solvent from the edges of the film when rolls are stored under moist air conditions.

Edgewave or flute: This type of deformation may also be either temporary or permanent. *Temporary edgewave or flute* may occur along both edges as a result of elongation of the edges relative to the center of the strip during early storage under moist conditions. *Permanent edgewave or flute* may occur along one edge if there is a very slight thickness differential across the width of the film and if the roll is wound under high tension.

Twist: This effect is produced in new prints by loose winding of the film emulsion side in, under dry air conditions. If the film is wound emulsion side out under the same conditions, the undulations do not alternate from one edge to the other as shown in Figure 33, but are directly opposite one another.

Curl: This type of deformation is caused by dimensional differences between the emulsion layer and the support. It results from changes in moisture content of the emulsion layer and support with variation in relative humidity of the atmosphere.

Spoking: This type of distortion is caused by loose winding of film which has a high degree of curl. *Permanent spoking* is seen as *twist* when the film is unwound. *Temporary spoking* disappears when the film is unwound.

Embossing: This is a type of deformation which often occurs when prints are projected with high intensity lamps. The excessive heat causes actual expansion of the picture area, and the frame stands out in relief. This distortion has no

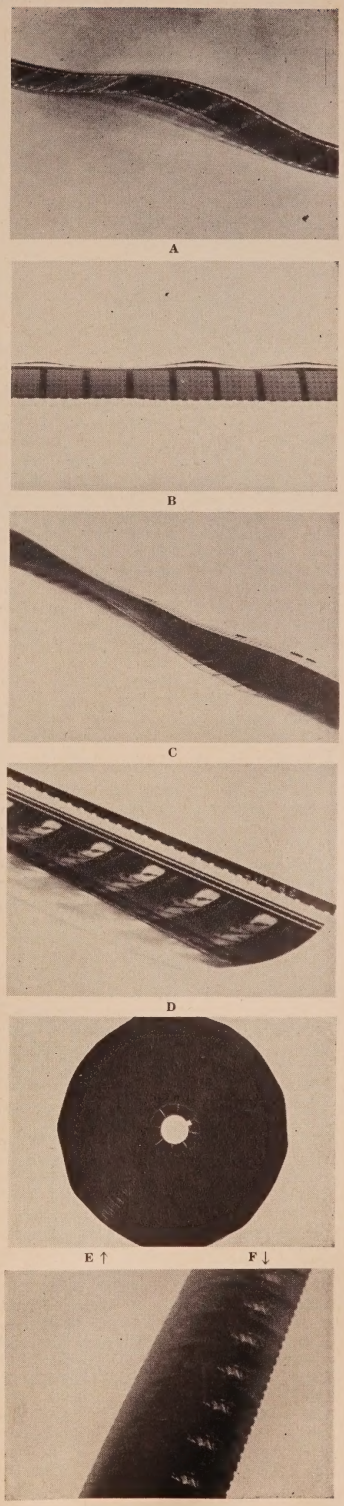


FIG. 33. Most common types of film distortion. (A) BUCKLE: Edges are shorter than the center section. (B) EDGEWAVE OR FLUTE: Just the opposite of buckle, the edges being longer than the center section. (C) TWIST: Actually an exaggerated edgewave condition in which the undulations extend to the center of the film and alternate from one edge to the other. (D) CURL: The physical shape of the film whereby one surface is shorter than the other. (Positive) Emulsion side is concave, this being the shorter surface. (Negative) Support side is concave, this being the shorter surface. (E) SPOKING: A condition involving winding tension and excessive curl. (F) EMBOSSING: The result of excessive heat on the film, causing raised sections in each frame—commonly referred to as a "pin cushion" or "biscuit" effect.

detrimental effect on the screen image quality.

Projection for Increased Screen Brightness

In recent years much interest has been shown in the problem of obtaining higher screen illumination, particularly for use in drive-in theatres and for indoor theatres using very large screens. Increased illumination has been made possible by developments in high speed optical systems and new types of carbon arcs. With the increase in the screen illumination, there has been a corresponding increase in the temperature of the film at the aperture. The film performance places a limitation on the maximum light available for screen illumination, since as the film is heated to higher temperatures a point is reached beyond which satisfactory projection becomes difficult.

One of the first effects noted in the film as projection intensity is increased is an embossing of the frames and of the image within each frame. When examined by reflected light, at an angle nearly coincident with the plane of the film, each frame can be seen to stand out like a small cushion and frequently the image itself appears as though it were carved into a small plaque, as shown in Figure 33-F. Most film, after having been projected, shows some embossing and the extent of this embossing increases with the light source intensity. This embossing, however, even when severe, does not impair the screen image quality, although when embossed film is spliced to unembossed film it may be necessary to refocus slightly at the splice.

As the light source intensity is increased still further, the film may, in many cases, show a discoloration of the image. This discoloration is not noticeable when the picture is projected upon the screen but when the film itself is examined against a piece of white paper, the frame areas show a distinct sepia tint. No real danger to the print exists, however, as a consequence of this effect, since it is still capable of giving a top quality screen image.

However, if the intensity is increased still further, an in-and-out-of-focus effect may be produced on the screen and the film may even become blistered from the intense heat. The in-and-out-of-focus effect usually begins during the second or third projection under conditions where the intensity is excessive. When this effect occurs, the focus shifts so rapidly from frame to frame that it becomes impossible for the projectionist to keep the picture on the screen sharply focused at all times. At these dangerously high intensities it is possible to blister the print so severely that it is no longer usable. Two examples of blistered film are shown in Figure 34. At the early stages of blistering small bubbles occur between the emulsion and the base of the film and these areas have a dirty, grainy appearance. At later stages the bubbles break through the emulsion surface and appear as white spots with burnt edges. Blisters can be detected by examining the film by reflected light, at an angle close to the plane of the film, in which case they appear as tiny bubbles in the emulsion surface. More severe blisters can be seen from the base side of the film and have a whitish appearance. Heavy blistering, such as that shown in the lower illustration of Figure 34, can be seen from any angle. Blistered prints cannot be repaired or restored in any manner for further use in projection.

Several methods have recently been proposed for extending the safe limit for increased screen illumination. One method utilizes heat absorbing glass between the arc and the film. This filters out some of the infra-red portion of the arc spectrum, since this only increases the temperature of the film and does not contribute to higher screen illumination. Many theatres employing higher amperages use a blower system for directing a current of air to the surface of the heat absorbing glass in order to keep the glass itself at a lower temperature. Air cooling has also been applied directly to the film in the aperture by means of high velocity air jets. These jets actually cool the film and permit it to perform satisfactorily in a hotter beam than could normally be tolerated. For the projector itself, water cooling has in some instances been applied to the gate in order to reduce the temperature of the metal in contact with the film and to make projector threading more convenient.

For further information regarding the problems associated with high intensity projection and the methods employed for obtaining higher screen illumination, the following references should be consulted:

CARVER, E. K., TALBOT, R. H., and LOOMIS, H. A., "Effect of High Intensity Arcs Upon 35mm Film Projection," J. Soc. Mot. Pict. Eng., 41: 69-87, July, 1943.

CARVER, E. K., TALBOT, R. H., and LOOMIS, H. A., "Film Distortions and Their Effect Upon Projection Quality," J. Soc. Mot. Pict. Eng., 41: 88-93, July, 1943.

JONES, M. T., ZAVESKY, R. J., and LOZIER, W. W., "A New Carbon Arc for Increased Light in Studio and Theatre Projection," J. Soc. Mot. Pic. Eng., 45: 449-458, December, 1945.

TALBOT, R. H., "Some Relationships Between the Physical Properties and the Behavior of Motion Picture Film," J. Soc. Mot. Pict. Eng., 45: 209-217, September, 1945.

ZAVESKY, R. J., GERTISER, C. J., and LOZIER, W. W., "Screen Illumination with Carbon Arc Motion Picture Projection Systems," J. Soc. Mot. Pict. Eng., 48: 73-81, January, 1947.

ZAVESKY, R. J., NULL, M. R., and LOZIER, W. W., "Study of Radiant Energy At Motion Picture Film Aperture," J. Soc. Mot. Pict. Eng., 45: 102-108, August, 1945.

KOLB, F. J., JR., "Air Cooling of Motion Picture Film for Higher Screen Illumination," J. Soc. Mot. Pict. Eng., 53: 635-664, December, 1949.

When maximum light output is desired from projection equipment, it is necessary to make certain that all optical elements of the projector are clean and adjusted properly and that the lamp is operating at its highest efficiency. The arc current should never be increased arbitrarily without first ascertaining by test whether such procedure is liable to cause film damage.

Final testing of any installation of projection equipment should include the projection of test film to insure that the equipment is operating properly and that misadjustments will not cause damage to prints furnished to the exhibitor. The following test procedure is recommended for film testing of projection equipment:

Film: Eastman Fine Grain Release Positive Safety Film, Type 5302.

Processing: Normal. The image should contain dark areas distributed about the frame and especially near the center.

Age: *Film can be used for only one test.* Previous projection makes the film test less critical, and the results difficult to interpret.

Storage: Film must be used within six months of the processing date. The processed test film should be kept in a closed metal film container.

Test Loop: Nine-foot loops are recommended. Splice a fresh 9-foot piece into a loop, and thread into the projector. Magazine doors will probably have to remain open, and the loop may have to be guided by hand to prevent its twisting off the sprockets.

Test: Strike the arc and burn-in at least one minute. In general, set to the maximum operating current, condenser setting, screen light, etc. available to the projectionist. Start projector, open dowser and change-over. If possible watch the projected picture on the screen, refocusing frequently as needed. Count 30 to 50 revolutions of the loop (three to five minutes projection). Stop the projector and remove the film for examination.

Examination: Look first for any blistering of the film. Examine the emulsion side by reflected light at an angle nearly coincident with the plane of the film for any small raised blisters. A hand magnifier is helpful but not essential. Severe blisters will show on the screen and on the film as white pinholes in the image. Any sign of blisters indicates that the arc intensity is too high or that failure of the film protective devices has occurred. The exhibitors' prints are in danger of damage under any conditions which will produce blisters on the test loop.

Look also for excessive scratching, perforation damage, or other evidence of faulty mechanical adjustments in the projector.

If the test loop is undamaged, then the projection equipment will handle normal films safely (when operated at the arc current, condenser settings, etc. at which the test was made).

CONCLUSION

It is a well established fact that film damage does occur and that it may be caused in a variety of ways and in any one of the various places where film is handled. This survey has been presented however, with the sole purpose of helping to reduce unwarranted film damage and in no way is it intended as a condemnation or criticism of any single individual or group of individuals.

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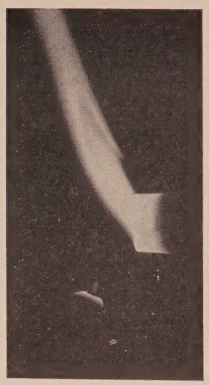

SCREEN LIGHT AVAILABLE FROM HIGH INTENSITY PROJECTION LAMPS*

Type of Lamp	Type of Carbon	Size	Maximum Recommended Arc Current Amperes	Arc Volts	Maximum Screen Lumens 90° Shutter	Maximum Screen Width with 9 Ft. Lamberts at Center— 75% Screen Reflectivity
Condenser Type	High Intensity Positive "Orotip" Cored Negative	13.6 mm x 22 in. ½ x 9 in.	150	78	9750	38.2
	"Hitex" Super High-Intensity Positive Heavy duty "Orotip" Negative	13.6 mm x 22 in. ½ x 9 in.	180	74	12,400	43.2
Simplified High Intensity	Suprex Cored Positive Suprex Cored Negative	7 mm x 12 or 14 in. 6 mm x 9 in.	50	37	5000	27.2
	Suprex Cored Positive Suprex Cored Negative	8 mm x 12 or 14 in. 7 mm x 9 in.	70	40	7000	31.6
"One Kilowatt D.C. Arc"	Suprex Cored Positive "Orotip" C. Negative	7 mm x 12 or 14 in. 6 mm x 9 in.	40	27.5	3250	21.9

**(All data based on use of F/2.0 treated projection lenses)*

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High intensity lamps provide a greater volume of screen light than the older low intensity lamps. This allows a clear cut screen image to be shown in the presence of a safe and comfortable level of general illumination. Patrons entering the auditorium from the lobby find their seats without discomfort or embarrassment, while the lighter contrast between the screen and surrounding illumination adds to visual comfort in viewing the picture.

A further advantage of the high intensity arc for projection is the snow white quality of its light. Light from the low intensity arc is comparatively dull and yellowish. This distorts the hues of color features and detracts from the impression of realism which color is designed to create. High intensity projection reproduces all colors with great fidelity and gives a realistic quality to color features not otherwise obtained.

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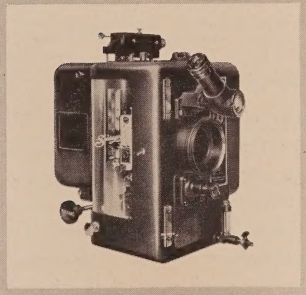

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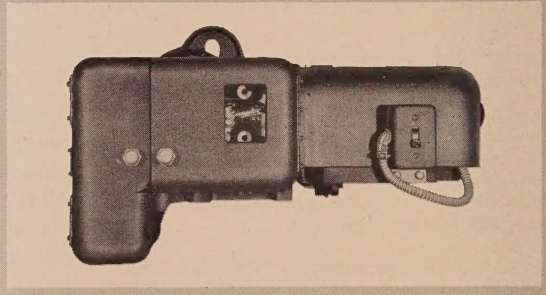

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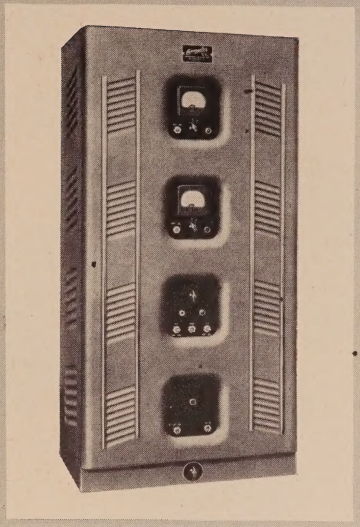

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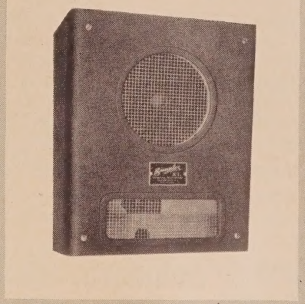

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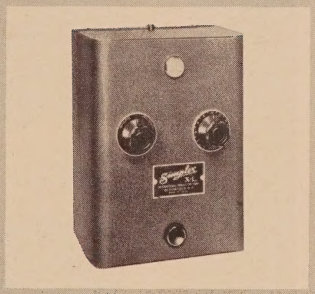

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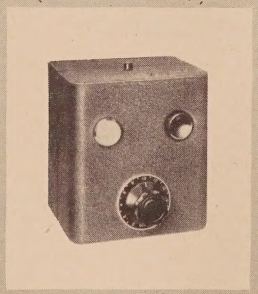

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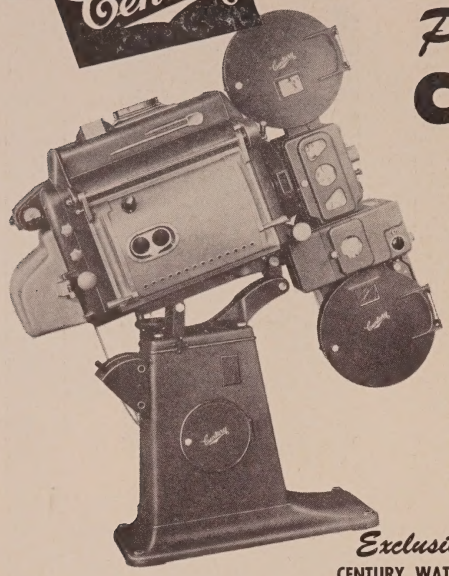

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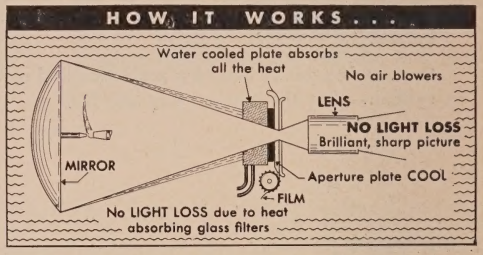

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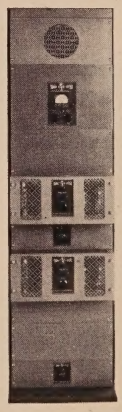

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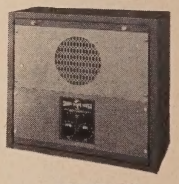

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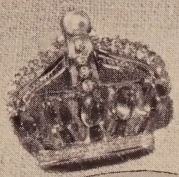

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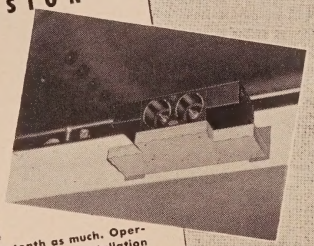

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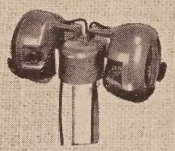

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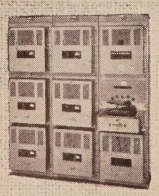

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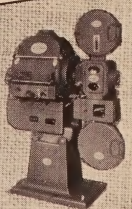

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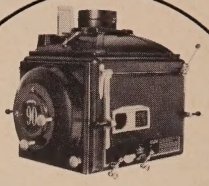

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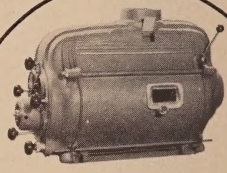

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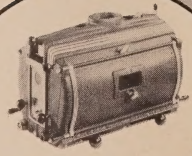

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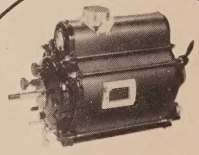

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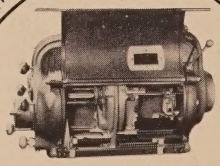

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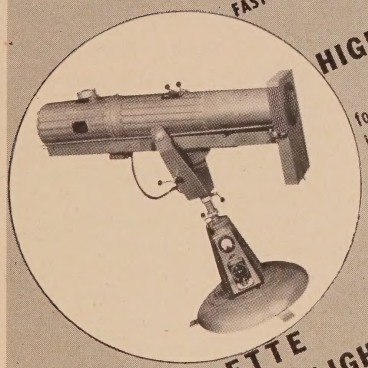
- TRUE PORTABILITY. MOUNTED ON CASTERS. EASILY DISASSEMBLED FOR SHIPPING.
- TWO ELEMENT VARIABLE FOCAL LENGTH OBJECTIVE LENS SYSTEM. SILVERED GLASS REFLECTOR. HORIZONTAL MASKING CONTROL CAN BE ANGLED 45 DEGREES IN EACH DIRECTION.
- FAST OPERATING 6-SLIDE COLOR BOOMERANG.

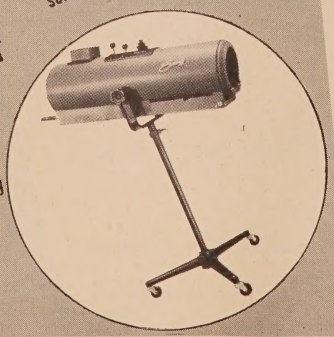


TROUPER HIGH INTENSITY ARC SPOTLIGHT

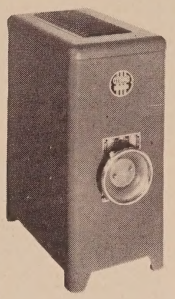
for large theatres, arenas, auditoriums, ice shows. Adjustable, self-regulating transformer in base. Automatic arc control. A trim of carbons burns 80 minutes. Available with slide projector attachment for projecting a clean, sharp, clearly defined picture even on largest screens.

TROUPERETTE INCANDESCENT SPOTLIGHT

for small theatres, hotels, night clubs, schools and colleges. Projects 6½ times brighter head spots. Utilizes all the light through most of the spot sizes as contrasted to spotlights which vary spot size solely by irising, thus losing substantial light.

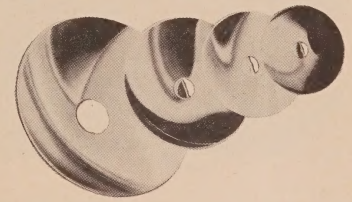


STRONG RECTIFIERS



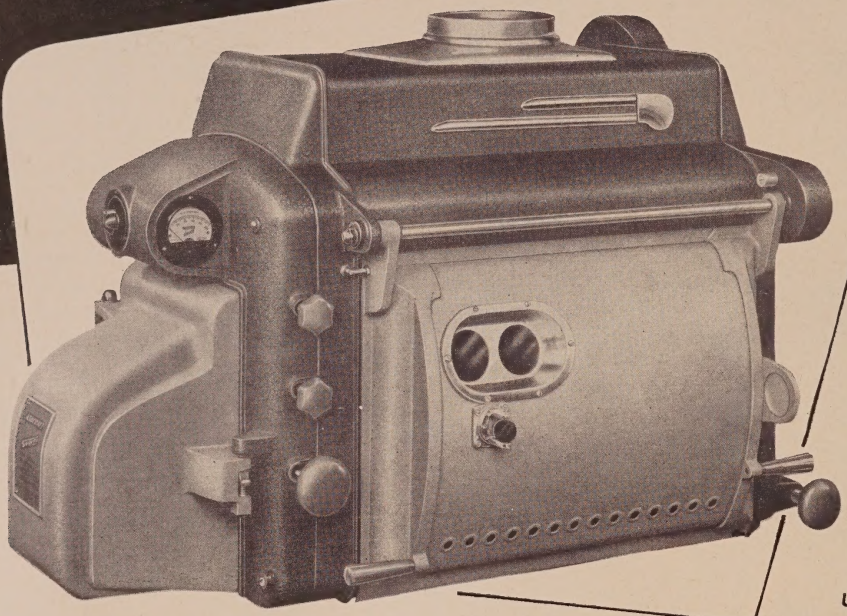
Strong produces a line of dependable rectifiers which includes one designed especially for use with each lamp. All assure smooth output current, long tube life, low operating temperatures, and flexibility in control.

STRONG REFLECTORS



Since the only light which can reach the screen must be reflected by the mirror, the loss in screen light during the gradual deterioration of a reflector is in direct proportion to the loss in mirror efficiency. Light losses through the use of worn-out reflectors, and amounting to several hundred dollars a year, are not unusual. Endeavoring to make up this light loss through the use of more current similarly represents a pure waste in the form of unwarranted power bills, all of which makes the cost of periodic mirror replacement a good investment. Strong precision reflectors in a variety of types and sizes for use in all standard projector arc lamps have long been recognized as a dependable standard of quality.

MODERNIZE YOUR PROJECTION WITH ASHCRAFT SUPER HIGH "100"



10mm ROTATING CARBON • 85 TO 110 AMPERES • 16" f:1.9 REFLECTOR • WATER COOLED CARBON CONTACTS • FULL BALL AND ROLLER BEARING

Approved and listed by Underwriters Laboratory

BIG • POWERFUL • EFFICIENT

The ASHCRAFT SUPER-HIGH "100" has actually been proved to be the most powerful light for motion picture projection. Its 24,000 lumens projected at 105 amperes will guarantee the most brilliant pictures on the largest screens. We challenge anyone to produce more light.

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The ASHCRAFT SUPER-HIGH "100" does not need photo-electric cells, thermostats, relays or other gadgets. Perfection of arc regulation is attained through excellence of design. SIMPLICITY of construction has made this the most popular of all projection arcs.

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I am interested in a proof demonstration of the latest Ashcraft Super-High "100" in my theatre.

Please send literature on ☐ Ashcraft Super-High "100" ☐ Hydro-Arc ☐ C-70 ☐ Selenium Rectifier

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Theatre_____

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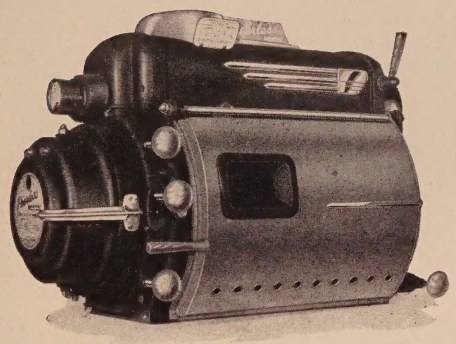
7 out of 10 choose Peerless MAGNARC

TRADE MARK REG.

1-KW TO 70 AMPS

"HY-AX" ARC MAGNET
"HY-LUMEN" REFLECTOR



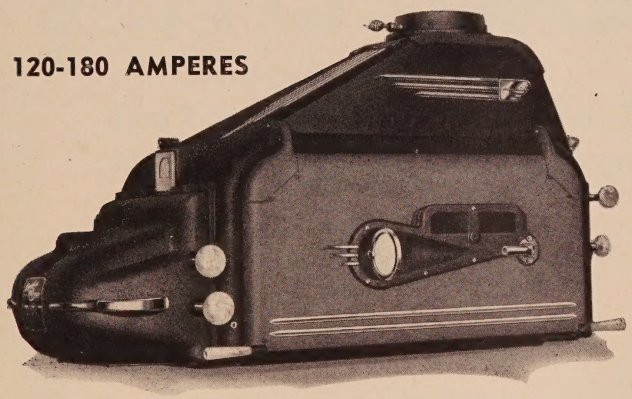
More light at 40 to 70 amperes than ever thought possible. . . . Equals and excels any reflector lamp to 85 amperes, whether they be unapproved water-cooled or resurrected "Hi-Lows." . . . Highest ratio of *honest* screen lumens per arc watt . . . At 70 amperes, using an accurated Glass Hy-Lumen Reflector*, with a projector having an efficient revolving shutter, it develops the maximum screen brilliance that can be used without a heat filter at no risk of film damage. . . . Operating costs under these conditions are far below that of 85-ampere lamps.

Magnarc Lamps assure 80% side-to-center (SMPE Standard) screen light distribution, not a deceptive 60% or "Hot Center." . . . They are all Und. Lab., Inc. listed. . . . They are *not* insurance hazards. . . . They are and have been for years "The First Choice" of large and small theatres, drive-ins, and the motion picture industry.

*** Similar results are *not* guaranteed if *all-metal reflectors* are used.**

"FIRST WITH THE FINEST"

120-180 AMPERES



Peerless HY-CANDESCENT

TRADE MARK REG.

NEW MAGNETIC STABILIZER

This modern lamp produces all the light there is. . . . It is the standard equipment of the nation's largest and finest theatres. . . . Used by 90% of the largest Drive-In Theatres.

It is the "Omega" for maximum screen brilliance . . . Nothing can even approach it in *white* light volume when used with projectors that have efficient revolving shutters.

Assures satisfying projection for Drive-Ins regardless of the size of the picture, length of throw, and under all weather conditions. . . . They are Und. Lab., Inc. listed and, therefore, *not* insurance hazards. . . . Heat filter assures no risk of film-heat damage at maximum arc amperage and maximum screen lumens.

"WHY EXPERIMENT?"

J. E. McAULEY MFG. CO.

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An Abundance of Light

at your fingertips!

For the Brightest Big-Screen Pictures at Lowest Cost

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High Intensity Reflector Type
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Automatic arc crater positioning.
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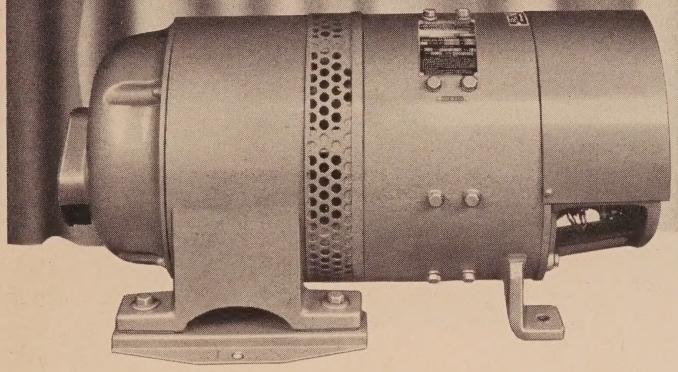
REDUCE YOUR POWER BILLS with a DC POWER SUPPLY DESIGNED FOR YOUR NEEDS



6 TYPES

TYPE "LV" for Simplex High 1 KW Arcs

TYPE "HI" for Suprex Type Arcs

TYPE "HIH" for Suprex and Spot Arcs

TYPE "MA" for 50-70 Volt Low and High Intensity Arcs

TYPE "CP" for 60-75 Volt High Intensity Arcs

TYPE "HS" for 50-58 Volt High Intensity and Spot Arcs for National 55,000 Type Lamp

with the Hertner ...

FEATURES

1. Velvet-smooth power—no A.C. ripple
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Stable Arc Voltage Maintained Through Changeover Period

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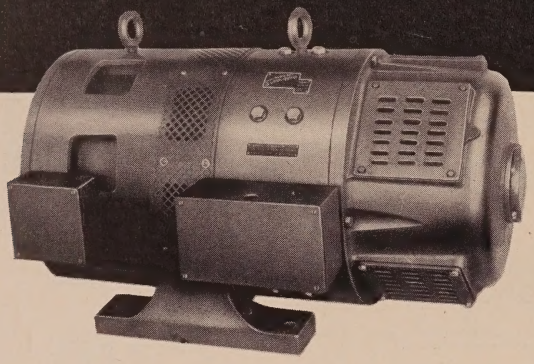

Modern . . .

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"PROJECTION ARC"
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The Robin-Esco "SUPER-POWER" Motor Generator, especially engineered and built for motion picture projection, is the ultimate in modern power-conversion equipment.

Theatres and Drive-Ins recognize the quality and performance of "Super-Power" as the dependable, unfaltering power source necessary to meet modern projection practices.

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MOVIES ARE BETTER

THE f/1.9
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f/1.9 . . . magnificent screen brilliance!

COATED OPTICS . . . greater light, sparkling contrast!

HERMETICALLY SEALED . . . trouble-free performance; dustproof, oilproof!

ANODIZED FINISH . . . can't flake off!

Wider-angle projection . . . higher magnification . . . utmost image quality are yours with the spectacular new Super-Snaplite!

Because it's a true anastigmat, the Super-Snaplite produces extremely high magnifications, in short throws, with exceptional detail — gives incomparable image quality in longer throws!

And this superb performance is *permanent* — thanks to the hermetically sealed, one-piece high-strength aluminum alloy mount! The Super-Snaplite is dust-proof, moisture-proof, oil-proof — never needs to be taken apart for cleaning! The anti-reflection coating is hard, durable, too!

Focal lengths range from 2" through 5" in ¼" steps. Speed of f/1.9 is maintained throughout. Get the complete details of the new Super-Snaplite by writing for Bulletin 203!

SUPERB FOR COLOR!

SNAPLITE SERIES II

Speed of f/2.0.
Hermetically sealed.
Coated lenses standard.

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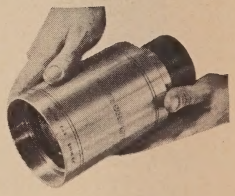
Speed of f/1.9 in 5" through 7" focal lengths.
Coated lenses throughout.



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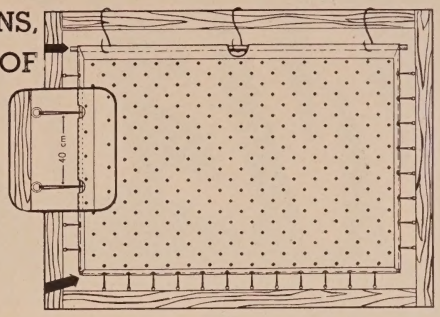
IDEAL SCREEN

(No Size Limit)



Air Freight At Reasonable Rates All Over The World

350 Square Feet Weighing Not More Than 37 Lbs. Gross

The waterproof screen for open air cinemas

Study these main features:

The IDEAL screen is not sewn, but invisibly welded, in a new process, with high-frequency current.

The IDEAL screen is made of untearable, homogeneous material free from textiles.

The IDEAL screen almost does not take dust. Without dismantling, it can be cleaned with the ordinary washing means.

The IDEAL screen does not attract humidity, it neither rots nor moulds, and it is termite-proof, which makes it the very screen for the tropics.

The IDEAL screen, manufactured with titanium dioxide, ensures natural reproduction of color films.

The IDEAL screen may be folded up in any manner for transportation or storage. Hence the lowest freight and packing cost.

The IDEAL screen makes possible a convenient suspension of even largest surfaces and a perfect tightness, thanks to its tension tubes that can be taken asunder for transportation.

Reflexion capacity: 88% Dispersion angle: 162°

Patent rights in Europe and overseas!

Estudiense estas características principales:

La pantalla IDEAL no está cosida. Está soldada invisiblemente según un procedimiento nuevo por la corriente de alta frecuencia.

La pantalla IDEAL es de una materia homogénea sin tejido y no se desgarra.

La pantalla IDEAL casi no toma el polvo y se deja limpiar, sin desprenderse, con medios de lavar ordinarios.

La pantalla IDEAL no toma la humedad, no se pudre ni se enmohece y está a prueba de los comejenes, pues es la pantalla sonora para los trópicos por excelencia.

La pantalla IDEAL, que está hecha con bióxido de titanio, garantiza una reproducción natural de películas en colores.

La pantalla IDEAL se puede enviar o conservar doblada de cualquier modo que sea, pues ínfimos gastos de transporte y embalaje.

La pantalla IDEAL aun hace posible, gracias a sus tubos que son demontables para el transporte, una suspensión fácil de muy grandes superficies, ofreciendo al mismo tiempo una lisura perfecta.

Capacidad de reflexión: 88% Angulo de dispersión: 162°

Bajo protección como propriedad industrial en Europa y ultramar.

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NEW PRODUCTS, SUPPLIES, *and* SUPPLY DEALERS

1952

New Introductions During 1951

Some Thumbnail Descriptions of Selected Products With Interesting Possibilities

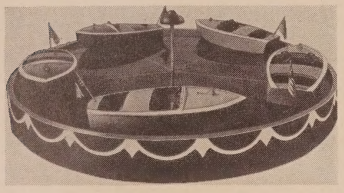
BRIEF: *Space permits only cursory presentations of some . . . and only those that seem to have unusual idea value are here outlined . . . The objective in this survey is to give the industry some recorded fact about available products and supplies that may not warrant the fuller analysis of specific surveys of their own.*

FOR DRIVE-IN THEATRES •

Boat Ride

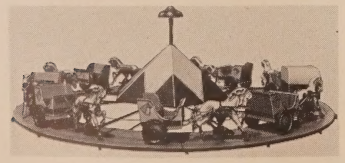
Said to be an unbeatable attraction in drive-in recreation areas, each of the five waterproof boats included in this unit seats five passengers. The boats are powered by a one-horsepower standard electric motor with push button control and run in a tank 18′ in diameter.

The ride is also available with six boats which operate in a 20′ wide tank. Manufactured by B. A. Schiff and Associates, the ride is distributed by National Theatre Supply.



Pony and Cart Ride

Reported to be a popular hit with children, this ride has eight durable cast-aluminum ponies and carts with an overall capacity of 16 passengers. Operating on a portable platform 20′ in diameter, it is easy to assemble, dismantle, and operate.



The ride is powered by a ¾ horsepower traction unit with push button control. The equipment is manufactured by B. A. Schiff and Associates and distributed by National Theatre Supply for use in drive-in theatres.

Waterproof Junction Boxes

New heavy-duty, weatherproof junction boxes made of non-corrosive cast aluminum, recently announced by the Stone Manufacturing Co., are said to include a variety of covers and fittings for universal use on almost any outdoor wiring or lighting job, including drive-ins.

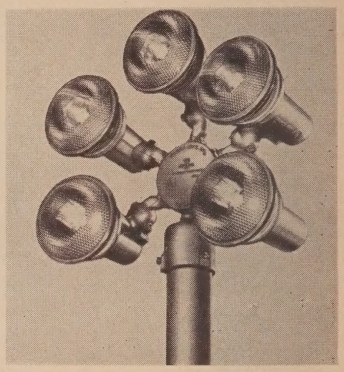
The box itself has four hubs tapped ½″ IPS, is provided with or without mounting lugs, has a flat aluminum cover plate sealed with a heavy cork gasket, and a separate cast aluminum cover tapped ½″ IPS to take standard lamp holders for the 150-watt, 200-watt, and 300-watt outdoor weatherproof reflector bulbs now available as standard stock from all major lamp bulb manufacturers.

Used with lamp holders as illustrated, and mounted on walls where buildings form boundary lines, the unit is especially effective for property-line lighting, for protective floodlighting of areas between buildings, for yard lighting, etc.

Weatherproof Cluster Lights

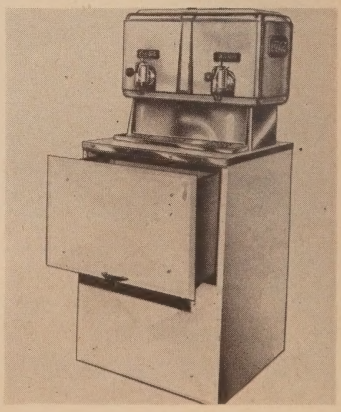
A new set of weatherproof cluster lights for outdoor protective lighting (such as around drive-ins), recently announced by Stone Manufacturing Company, and designed to conserve critical aluminum, is said to combine tough aluminum alloys that are precision die-cast under tremendous pressure to provide greater structural strength with less aluminum by weight than in conventional wiring troughs available for the same purpose.

A removable cast aluminum cover plate sealed with a heavy cork gasket provides quick, easy access to inside wiring and speeds up installation and the addition of supplementary lampholders as well. Each box has six holes tapped ½″ IPS to take from one to five standard lampholders for the 150-watt, 200-watt and 300-watt outdoor weatherproof reflector bulbs available as standard stock from all major lamp bulb manufacturers. According to the manufacturer, the lights will yield years of faithful service.



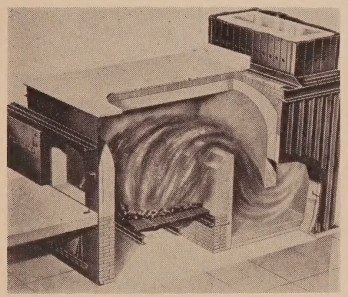
Two-Drink Unit

A new two-drink dispenser, called the Hafer Senior, recently was introduced by the Dallas Soda Fountain Company. It is a complete self-contained unit which dispenses root beer, creamy or solid, and another soft drink, or plain carbonated water. Available as either refrigerated or ice-cooled unit, the Hafer Senior is designed to take up a minimum of floor space, measuring 24 inches wide by 22 inches deep, with a working height of 38 inches. The refrigerated



dispenser is equipped with a Kelvinator Hermetically Sealed Unit, and the head of the ice unit holds up to 30 pounds of crushed ice. A convenient, fully-insulated drawer holds 65 pounds of ice, to eliminate the danger of running out of ice during peak loads. The syrup containers hold one gallon of syrup. Water and syrup are pre-cooled before carbonation.

Incinerator for Drive-Ins

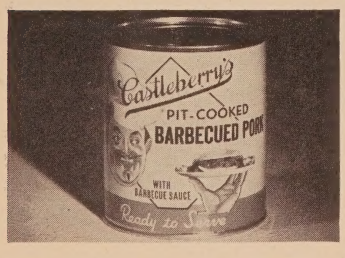


Drive-Ins are continually faced with the problem of disposing of the refuse that litters the grounds after the occupants of from 500 to 1000 cars have parked and eaten in one area from two or three hours.

One solution to this problem is offered by the incinerator recently introduced by Plibrico Jointless Firebrick Company, Chicago, the Plibrico Standard Rubbish Destructor. The incinerator is specifically engineered for the rapid burning of dry rubbish, and is erected in four standard sizes, rated at 500, 1200, 2200, and 3500 pounds per hour.

Canned Barbecue

Canned barbecued pork recently was introduced to the market by Castleberry's Food Company, prominent producers of southern canned meat specialties and the first government-inspected canner to process barbecue on a wide commercial basis.



Cooked over open pits of oak and hickory coals for the traditional southern barbecue flavor, Castleberry's Pit-Cooked Barbecued Pork is available in 29-ounce and number 10 cans to meet the needs of large and small locations. It is ready to serve after heating.

Well suited to the requirements of drive-in snack bars, this item is said to be meeting with considerable success. National Theatre Supply distributes.

Automatic Coffeemaker

Manufactured by Steel Products Company, the recently announced E-Z Way

automatic coffeemaker uses liquid coffee concentrates, and connects to the water supply and electrical outlet as its installation site. A patented self-cleaning measuring and mixing faucet dispenses the same quantity for each cup, so that each cup is fresh and uniform. The E-Z Way is said to dispense up to 300 cups per hour. Advantages pointed out by the company are the elimination of handling hot water and waiting for coffee to brew, easy cleaning, less labor, and no waste of coffee. A safety feature is the absence of open flames.

Straw Slot Lid

Dixie Cup Company, recently announced a new printed straw slot lid for Dixie Cold Drink Cups to replace its plain tab lid. The straw slot is a U-shaped, liquid tight opening designed to meet the demand from drive-ins, theatres, and other similar customers concerned with the danger of drinks spilling. To insert a straw, the user simply presses in the slot with finger or straw. Printed on the new lid is an adaptation of Dixie's new Melody design, matching the design on the cup. All lids are treated after the straw slot is cut, making them substantially spill-proof for use in the normal manner.

FOR FRONT AND LOBBY •

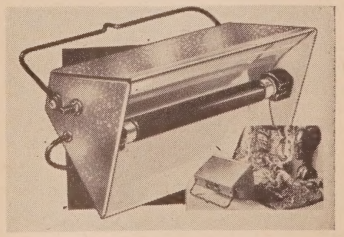
Concession Attraction Sign

A new type of attraction sign, offered by National Theatre Supply to spotlight concession stands in both indoor and drive-in theatres, is a three-dimensional, full-color photograph of a pretty girl who seems to actually wink at the customers.

Each unit comes complete with shadow box and electric light. Two types of signs are available; one picturing the girl holding a box of popcorn and the other showing her with a cup of beverage. Both signs are available for immediate shipment and may be ordered from any of National Theatre Supply's branches from coast to coast.

Ultra-Violet Lamps

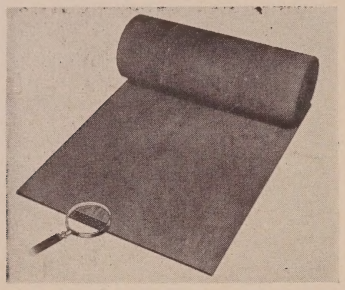
A new line of high-intensity, long-wave, ultra-violet lamps, with important applications for dramatizing window and table displays and for activating fluorescent signs has recently been announced by Ultra-Violet Products, Inc.



When directed at certain substances the invisible "black-light" rays are said to cause fluorescence. When combined, by use of a flasher or other device, with ordinary "white-light" extremely dramatic effects are obtained with the lamps. It is even possible to use normally "invisible" pigments that come to life with startling clarity when exposed to the rays.

The lamps are equipped with a self-filtering "black-light-blue" tube that allows the long-wave ultra-violet rays to pass through but filters out the undesirable rays in the visible portion of the spectrum. No additional filters are required, and the cool-operating tubes will last for 2,000 to 3,000 hours. Recommended for use at low light-levels, they do not, according to the manufacturer, require as great a degree of darkness as lamps using separate filters.

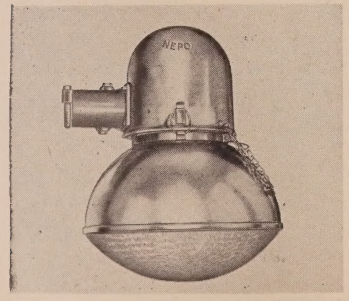
Heavy Duty Floor Matting



A new type of floor matting, designed especially for use in heavy traffic areas, recently was introduced by American Mat Corporation. Known as Air-Tred, the new mat is made of sponge rubber with a resilient, long-wearing top surface. The company states it is softer than carpet with hair underlay, that it does not stretch, mat, or break down, and is moth-proof and easily cleaned. Air-Tred is available in maroon and black. It comes in 36" or 48" widths.

Mercury Vapor Floodlight

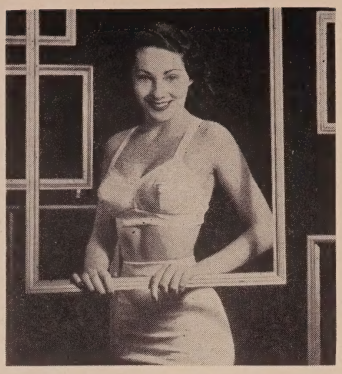
A spun aluminum reflector which has a permanent, sealed-in glass lining for safety and protection against dust and moisture is a feature of the Nepo mercury vapor floodlight recently announced



by NEPO Manufacturing Company. For use with EH1, JH1, and AH1 lamps, the light is said to be permanently rustproof and weatherproof. It weighs 10 pounds.

Aluminum Display Frame

A new type of aluminum display frame, produced from a single length



of extruded aluminum, has recently been placed on the market by Peoples Display Frame Company. It is claimed that appreciable savings in cost have been made through the use of a new manufacturing method for the frame, which has a life-time satin finish.

New Butter Dispenser

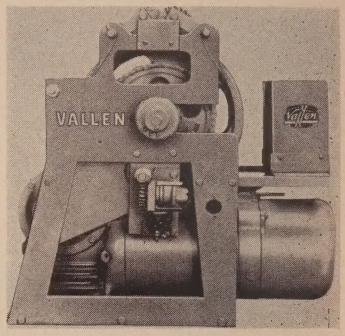
Automatic Products Company, has produced the Butter-Maid automatic hot butter dispenser, 18 inches high, 12 inches wide, and 14 inches deep; working on only 110V AC. Precision made, APCO's "thermo heat control" is said to keep butter at a positive, controlled temperature, and its precision measuring valve delivers the exact quantity of melted butter at each touch of the finger. The Apco moisture chamber precludes the scorching or drying of butter, and eliminates waste and spoilage. It is also said that unitized construction insures quicker, easier cleaning because every part can be disassembled and reassembled by hand in seconds. In tests conducted during its 16-month development period, the average increase in profits is said to have been 90 per cent, and more than 50 per cent of existing popcorn sales were reported to be converted to buttered corn.

FOR INTERIOR AND AUDITORIUM •

Improved Curtain Control Unit

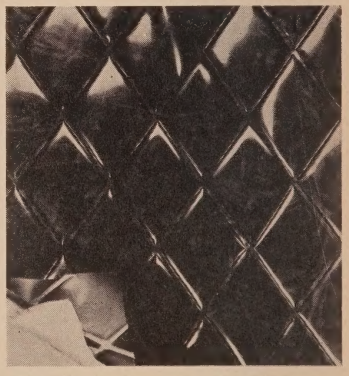
Smaller and more compact than its former model, a new and improved curtain control unit by Vallen, Inc., is said to be quite different in basic construction and appearance.

There are fewer parts to get out of order, so the possibility of breakdown has been appreciably lessened. The simplified design enables the firm to supply a dependable curtain control of precisely correct capacity for any installation.



Quilted Plastic

A luxurious new electronically quilted plastic, said to be built to withstand years of active wear and tear, has recently been developed by Bolta Products Sales, Inc. Introduced to give new decorative effects in the theatre field, the fire-resistant plastic reportedly can be attractively used for wall covering, panelling and wainscotting, and seating.

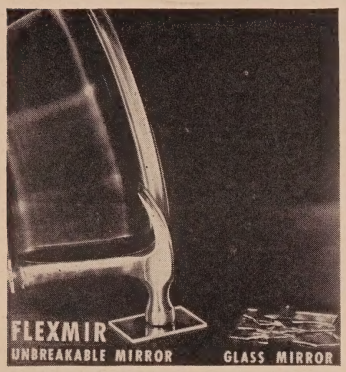


It is claimed that the plastic resists fading, scuffing, cracking, chipping, and peeling. Furthermore, it is completely washable.

The first pattern is a diamond design which is non-directional for ease in application. According to the manufacturer, it is currently available in a wide range of decorative color finishes, as well as in solid and leather-like finishes.

Non-Glass Mirror

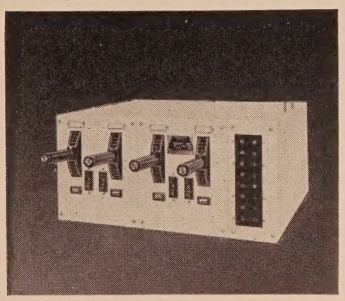
A new unbreakable, non-glass mirror, which reportedly can be used everywhere glass mirrors are now used, may be cut into circles, squares, arcs, and beveled forms. Furthermore, it is available in silver, gold, pastels, and many other colors.



Where exquisite beauty is the fashion keynote, the "magic" mirror enriches the appearance of interior decorations in bars, yachts, lobbies, theatres, and homes with magnificent depth of reflection.

The mirror is made from Plexiglass, Lucite, and a third material which, by an exclusive patented process, creates a surface less susceptible to abrasion or scratching, ruling out distortions. The sheets of the "magic" mirror are gauged from .060 to .50 and can be made up to one inch thick.

Packaged Powerstat Dimmers



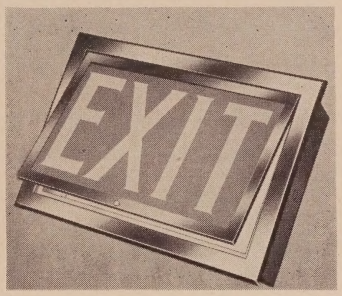
Superior Electric Company, recently announced a variety of new models of its Packard Powerstat Dimmer.

Assemblies of the 2000-watt series are now available in packages of three, four, five and six unit dimmers. Each assembly is housed in an attractive smooth gray finished cabinet. Individual dimmers are operated by vertical hand levers with graduated drums. These levers can be interlocked for master control from one lever. When required, a separate master handle can be provided. Each dimmer has its own off-on switch and circuit-breaker, card holder for circuit identification, and pilot light.

Standard output connectors include a terminal for solid connection, pin-jack receptacles for single prong or two prong plugs, parallel blade receptacles and twist-lock type receptacles.

These dimmers can be operated from two wire 1 phase, three wire 1 phase and four wire 3 phase a-c power lines, it is claimed. For control of a large number of circuits, these packaged assemblies are readily adaptable to "crosspatch" panels, the company states.

Phosphorescent Plastic Signs



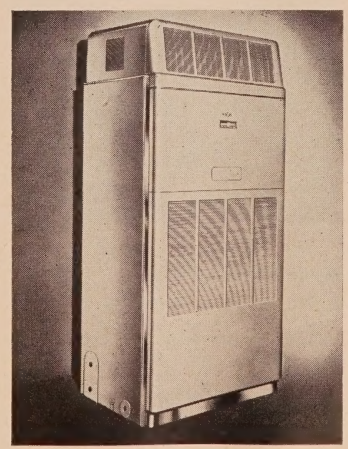
Originally developed for the armed forces, phosphorescent plastic signs that glow in the dark recently were introduced for civilian use by Norco Products Manufacturing Company.

The signs are made of phosphor-treated Geon, the polyvinyl plastic developed by the B. F. Goodrich Chemical Company, laminated in two layers of transparent vinyl plastic. If your lights go out in case of power failure, phosphorescent signs like this may be vitally necessary at your theatre.

Self-Contained Air Conditioner

A new compact seven-and-a-half-ton capacity self-contained air conditioner for cooling offices as well as small theatres recently was introduced by the Frigidaire Division, General Motors.

The unit is only 40 inches wide, 28 inches deep, and 87 inches high, and is finished in harmonizing two-tone gray.



It is said to deliver 2700 cubic feet of conditioned air per minute, and have an air throw of 75 feet.

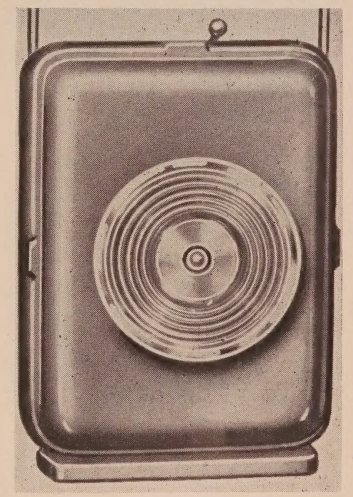
The complete mechanism is located within the cabinet. Electrical, water, and drain connections are all that are necessary, the company states. A simple "on-off" switch allows the user to control the unit, but the air conditioner is designed to provide fully automatic room temperatures by a control knob which is set for the desired temperature.

FOR MANAGEMENT •

Pocket-Size Flashlight

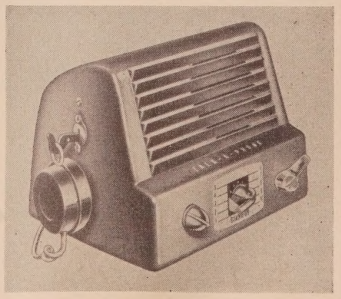
A new pocket-size flashlight, recently placed on the market by the Micro-Lite Company, is said to throw a brilliant beam a block long. Special Fresnel-type lens permits the light to spread, thereby giving far greater lighting efficiency.

Two full-size, standard pen-light batteries are used inside a beautiful and sturdy red plastic case. A metal handle is attached for hanging or suspending from a wall, button, or belt.



Intercom System

A new intercommunications system, combining many features of the Talk-A-Phone master-selective and deluxe models, and adaptable for theatre office



use was introduced by the Talk-A-Phone Company.

The new Talk-A-Phone CL Series offers a flexible combination from which incoming calls may be answered from a distance of up to 40 feet from any master station or sub-station, and in which master stations may talk with each other, sub-stations may be called selectively, or exclusively to any master station, and any master may be used privately or non-privately at the user's option.

Coin Counter-Wrapper

A new coin counting and wrapping machine that quickly counts and wraps pennies, nickels, and dimes, called the "Rap-A-Coin" recently was announced by Henderize, Inc.

Measuring six inches long and three inches high, "Rap-A-Coin" is a hand-operated machine which zips coins into tubular paper wrappers of the kind that are supplied by banks.

In operating the machine, the user simply inserts the desired tubular wrapping for pennies, nickels, or dimes into the end of the corresponding tube. Coins are stacked on edge in the tube until it is filled, giving the user the correct count automatically and the coins are then quickly fitted into a wrapper with a plunger.

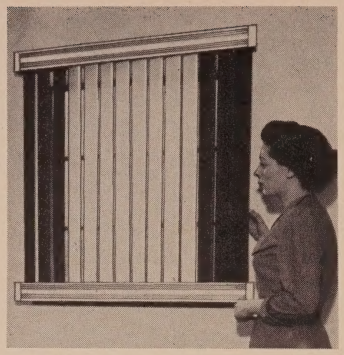
"Rap-A-Coin" is made of die-cast aluminum, and is finished in brown baked enamel.

Vertical Window Blind

An entirely new type of vertical blind has been placed on the market by Youngstown Industries, Inc.

The device, made with colorful, three-inch wide adjustable panels of Celanese fabric, is highly adaptable for home, office, store, and institutional installations where it can be used economically and effectively for window coverings, partitions and backdrops.

Movement of vertical louvers is controlled by a hidden lever which operates



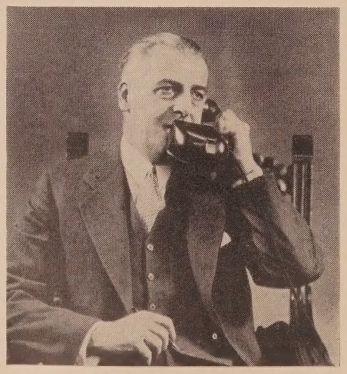
quietly to regulate light, ventilation, and privacy.

The vertical design is said to greatly reduce the collection of dirt and dust, and when cleaning is necessary all that is required is to slip off the fabric panels, wash and replace them while still wet. No ironing or pressing is ever needed.

Phone Silencer

A new type of phone silencer, which is said to snap onto any telephone transmitter easily, has recently been made available by the Hush-A-Phone Corporation. It is claimed that the plastic unit weighs only five ounces, provides office quiet, conversational privacy, and better hearing in noisy places by keeping surrounding noises out of transmitter.

The company also has available a silencer for dictating machines. Both of the silencers might well prove of value to theatre executives who wish to phone or dictate silently without employes overhearing what is said.



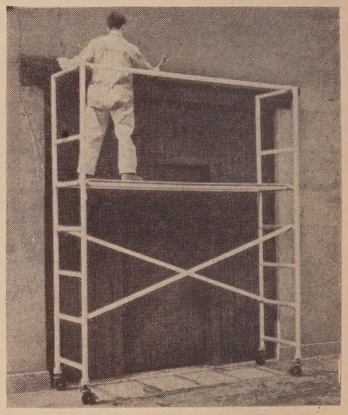
Aluminum Scaffolds

Designed for use on overhead and side-wall jobs such as painting, cleaning, electrical work, repairing, and remodeling, a new line of aluminum scaffolds is said to have awakened keen interest among theatre maintenance men.

The scaffolds, manufactured by the Patent Scaffolding Co., Inc., are equipped with casters to give them complete mobility. Two major types are available —sectional rolling and sectional ladder scaffolds. The first type has base dimensions of 4'6" by 6', while ladder scaffolds are 24" wide.

In turn, aluminum sectional rolling scaffolds are available in two types—with an inside stairway or with a vertical ladder built into the frame. The complete assembly includes working platforms, guard rails and adjustable, ball-bearing casters equipped with double locking brakes. Extra protection to maintenance workers is supplied by casters that adjust to compensate for uneven ground or floor surfaces.

Normally, one man can erect or dismantle an aluminum rolling scaffold. In spite of their strength, the individual frames are light and easily handled. Interchangeability of parts simplifies erection, and components lie flat for storage or transportation.



FOR MAINTENANCE •

Fire Protection System

A new fire protection system, recently placed on the market by Fireye Corporation, is said to present a revolutionary development in fire detection because it actually "sees" fire without depending on heat, smoke, or other indications, according to the manufacturer.

Reported to operate on an ingenious photoelectric principle, the unit provides complete coverage throughout a room or fire zone and detects even the smallest fires while ignoring extraneous light of any intensity, such as the sun or artificial illumination.

The device offers a unique self-monitoring feature to furnish complete assurance that the equipment is operating and is in constant readiness to detect fire. An electrical pulse of sufficiently low intensity to prevent a fire alarm indication is continuously applied through all circuits. The loss of this signal from any wiring or component failure will actuate a relay to give a distinctive trouble warning.

The system is designed for ease of installation in industrial and commercial

areas, homes, air conditioning duct systems, etc. Connections may be made to a wide variety of existing alarm and automatic extinguishing systems.

Plaster Finish Paint

A new type of oil base sand texture paint, available in eight washable colors from Sicca Soya Paint Company, is said

to hide defects in ceilings that are checked and cracked. It is further claimed that one coat of the paint will hide wallpaper that is firm and tight on the wall and produce a beautiful plastic-like finish.

The paint may be easily applied with no messy mixing required. It is recommended for use in theatres where a smooth plaster finish is desired, such as in rest rooms.

Disinfectant-Cleaner

A powerful new cleaner, disinfectant, deodorizer named "Vip" recently was placed on the market by Hysan Products Company.

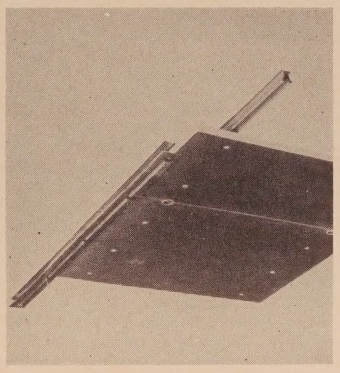
A combination of the highest quality soaps for efficent cleaning without injury to polished surfaces, and ortho benzyl chlorophenol for thorough deodorizing and disinfecting, "Vip" can be diluted with water, and used in a one to 40 solution.

"Vip" is efficient on walls, floors, and any surface where germs, dirt, and odors combine, the company claims.

As a shampoo for rugs and carpeting, "Vip" is said to kill mildew, and prevent fungus growth, while bringing out natural colors, and leaving carpeting soft and lustrous. The manufacturer offers a free sample of the new product.

Metal Nailing System

A system for nailing to metal to support gypsum board materials used for suspended acoustical ceiling tile and for furring in masonry wall construction has recently been announced by The Mid-West Acoustical & Supply Co. It is said to afford architect and contractor



new simplicity of erection which provides greater economy for the user. All parts of the system are incombustible, while close-fitting joint and end clips are reportedly designed to eliminate breathing and ghost marks.

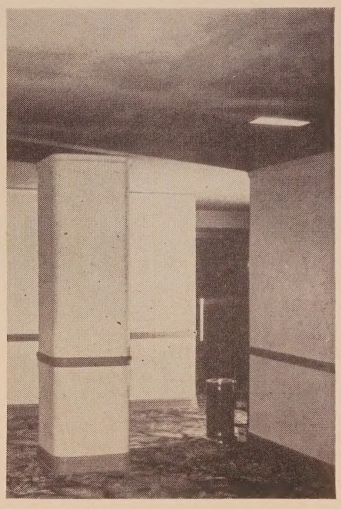
Basic parts of the system are a nailing channel and annular nails. The channel utilizes an inverted V-shaped nailing course with the sides at 45-degree angles. Nailing efficiency is said to be greatly increased, as off-center nails are guided from any point within the wide nailing course into the groove where they are strongly anchored. A constant spring tension at both sides of the nailing groove, in conjunction with the 50-degree angle of the nailing course walls, provides extra grip and support.

The simple five-part METL-LOCK System includes nailing channel in handy 12′ lengths, snap-on channel splicers, wire spring clips for tying channel to carrying members, gypsum board joint and end clips, and three types of annular nails, including butt joint nail for flush-jointing, gypsum board, button-head, and flat-head nails.

The system is designed for use with equal versatility for: thermal and sound insulation materials; ceiling and wall boards of vegetable fibre, glass fibre, gypsum, perforated or plain asbestos board; plaster board of gypsum; and as nailable concrete inserts.

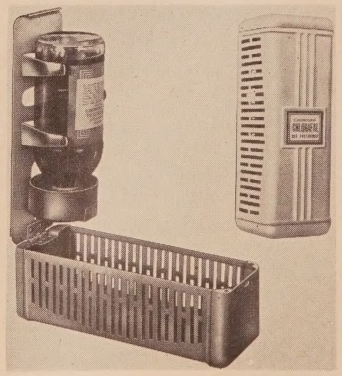
Protective Coating

A new protective coating for both exterior and interior use manufactured by Union Carbide and Carbon Corporation and distributed by Plastic Coating Corporation, is said to combine the advantages of superior protection, durability, economy, and distinctive beauty. Based on versatile Vinylite resins, the new coating is particularly suited for inside and outside protection of homes, hotels, hospitals, apartments, schools, theatres, etc., and is applied with conventional spray equipment.



Air Freshener

A new air freshener and deodorizer, that comes with a compact, efficient dispenser ready, and easy, to install, has recently been marketed by Hysan Products Company.

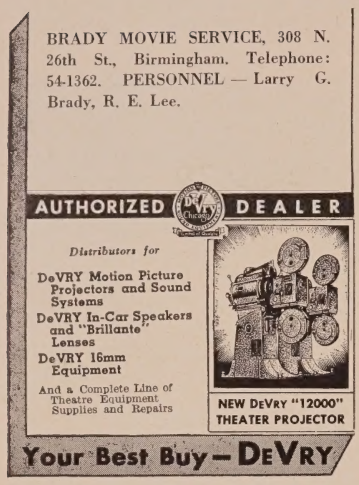


The unit is designed to end indoor smells by neutralizing odor-laden air the scientific way with chemical reaction. According to the manufacturer, there is no temporary masking and no costly equipment to buy.

Theatre Supply Dealers of the United States

Comprehensive Listing of Names, Addresses, Personnel, Products, and the Areas Served

BRADY MOVIE SERVICE, 308 N. 26th St., Birmingham. Telephone: 54-1362. PERSONNEL — Larry G. Brady, R. E. Lee.



ALABAMA

BRADY MOVIE SERVICE, 308 N. 26th St., Birmingham. (*See display listing on this page.*)

THE QUEEN FEATURE SERVICE, INC., 1912½ Morris Ave., Birmingham 3. (*See display listing on this page.*)

THE QUEEN FEATURE SERVICE, INC., 1912½ Morris Ave., Birmingham 3. Telephone: 3-8665. PERSONNEL—*Manager:* Miss Vivian Harwell. *Salesman:* William H. McKenzie. AREA SERVED—Alabama, Tennessee, Mississippi, Georgia, Northern Florida.

ARIZONA

GIRARD THEATRE SUPPLY CO., 320 W. Washington St., Phoenix. (*See display listing on this page.*)

ARIZONA FILM SUPPLY CO., 33 W. Congress St., P. O. Box 5447, Tucson. Telephone: 26272. PERSONNEL—Nick Diamos, George N. Diamos, George K. Diamos. AREA SERVED—Arizona.

ARKANSAS

PERRIN THEATRE SUPPLY CO., 1008 Main St., Little Rock. Telephones: 22632—(Emergency Night) 36648. PERSONNEL—*Owner:* "Stew" Perrin. AREA SERVED—Arkansas, Tennessee, Mississippi, Missouri.

CALIFORNIA

MIDSTATE THEATRE SUPPLY, 1906 Thomas, Fresno. Telephone: 3-2455. PERSONNEL — *Owner and Manager:* Paul Wallace. AREA SERVED—Central California.

PEMBREX THEATRE SUPPLY CORP., 1969 S. Vermont Ave., Los Angeles 7. Used Equipment Division, 1975 S. Vermont Ave. Telephones: REpublic 1-3111—(Emergency Night) DUnkirk 8-6764, TOpaz 2-3412. PERSONNEL—*President and General Manager:* Louis M. Wutke. *Assistant Manager:* J. E. Maguire. AREA SERVED—Southern California and Arizona.

*JOHN P. FILBERT CO., INC., 2007 S. Vermont Ave., Los Angeles 7. Telephones: PArkway 1196-97-98. PERSONNEL — *Consultant:* John P. Filbert. *President:* J. Edward Miller. *Secretary-Treasurer:* John P. Filbert, Jr. *Salesmen:* Don M. McLaren, James E. Doolittle. *Shipping Dept.:* Robert Peterson. *Bookkeeper:* Ida K. Marshall. *Stenographer:* Frances W. Flowers.

MOTION PICTURE ACCESSORIES CO., 1678 W. 17th Place, Los Angeles 6. Telephone: PArkway 2894. PERSONNEL — *Owners:* James B. Dabney and James B. Dabney, Jr. AREA SERVED—Western and Coast states.

NATIONAL THEATRE SUPPLY, 1961 S. Vermont Ave., Los Angeles 7. PERSONNEL — *Manager:* Lloyd C. Ownbey. *Assistant Manager:* Bundy Smith. *Salesmen:* Jack Hessick, H. L. Plunkett. AREA SERVED—Southern California, Arizona, Nevada.

B. F. SHEARER COMPANY, 1964 S. Vermont Ave., Los Angeles 7. Telephones: REpublic 3-1145—(Night) BRighton 04901, AXminster 1-3576. PERSONNEL—*Manager:* Barclay W. Ardell. *Salesmen:* Ed Budd, L. F. Abbott, Don Grieve. *Engineer:* Henry Grussing. *Counter Man:* Stanley H. Lay. AREA SERVED—Southern California, Arizona, New Mexico, Southern Nevada.

GIRARD THEATRE SUPPLY CO., 320 W. Washington St., Phoenix. Telephones: 4-2087 (Emergency Night) 2-9572 - 5-2711. PERSONNEL—*President:* Weldon Girard. *Treasurer:* Thelma B. Girard. *Office Mgr.:* William Ferrell. Marie King, T. C. James. AREA SERVED — Arizona, New Mexico, Colorado, Utah.

NATIONAL THEATRE SUPPLY, 255 Golden Gate Ave., San Francisco 2. Telephone: MArket 1-4171. PERSONNEL — *Manager:* Heaton Randall. AREA SERVED—Northern California, Nevada, Southern Oregon.

WALTER G. PREDDEY, 187 Golden Gate Ave., San Francisco 2. Telephones: UNderhill 1-7571-2—(Emergency Night) BAyview 1-5749. PERSONNEL — *Owner:* Walter G. Preddey. *General Manager:* Robert O. Bemis. *Salesmen:* H. C. Graywood, Kenneth Sturgis, R. L. Mann. AREA SERVED—California, Nevada, Oregon, Arizona, Hawaii, Alaska.

B. F. SHEARER COMPANY OF CALIFORNIA, 243 Golden Gate Ave., San Francisco 2. Telephone: UNderhill 1-1816. PERSONNEL—*Manager:* H. I. Tegtmeier. *Salesmen:* Wesley Rosenthal, L. R. Abbott, T. L. Shearer, Jr., E. R. Bechtel. AREA SERVED — Northern California, Nevada, Southern Oregon, Hawaii.

WESTERN THEATRICAL EQUIPMENT CO., 337 Golden Gate Ave., San Francisco 2. Telephone: Hemlock 1-8302. PERSONNEL—*President and General Manager:* James R. Barry. *Salesmen:* Davis Petersen, J. E. Doolittle. AREA SERVED — California, Nevada.

* Listing not confirmed by Supply Dealer

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- RCA Arc Lamps
- RCA Bases
- RCA Synchro-Screen
- RCA Theatre Television
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- RCA Theatre Carpet
- RCA Rectifiers
- RCA Sound Systems
- RCA Drive-In Equipment
- RCA Motor Generators
- Spongex Carpet Cushions
- Typhoon Air Conditioning
- Westinghouse Lamps

Everything for the THEATRE!

WESTERN SERVICE & SUPPLY, INC., 2120 Broadway, Denver 2. Telephones: KEystone 8041, KEystone 5729—(Emergency Night) BE 3-1510. PERSONNEL—*President:* H. M. McLaren. *Sales:* S. R. Langwith, Jean Gerbase, Jack M. McLaren, Fred Anderson. AREA SERVED—Colorado, Wyoming, Western Nebraska, Western S. Dakota, New Mexico.

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ELMER H. BRIENT & SONS, INC., 925 New Jersey Ave., N.W., Washington, D. C. Telephones: District 5905-6, Wisconsin 1453. PERSONNEL—*General Manager:* Elmer H. Brient. *Office Manager:* Ted C. Brient. *Sales:* Robert H. Brient, Bob Ware. *Air Conditioning and Consulting Engineer:* C. L. Rakow. AREA SERVED—District of Columbia, Maryland, Virginia, Northeastern W. Virginia, Delaware.

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13 Complete Drive-In Systems •

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NATIONAL THEATRE SUPPLY, 2111 Champa St., Denver 2. Telephones: TAbor 0201—(Emergency Night) Race 0392. PERSONNEL—*Co-Managers:* Jasper J. Morgan and Joe B. Stone. *Salesman:* J. Richard Lutz. AREA SERVED — Colorado, New Mexico, Wyoming, Western Nebraska, Eastern Montana, and Black Hills of South Dakota.

SERVICE THEATRE SUPPLY CO., 2054 Broadway, Denver 2. Telephones: ALpine 1597—(Emergency Night) AL. 1597, CH. 5149. PERSONNEL—*President:* Ted Knox. *Secretary and Treasurer:* Elsie Knox. AREA SERVED—Denver Film Territory.

WESTERN SERVICE & SUPPLY, INC., 2120 Broadway, Denver 2. *(See display listing on this page.)*

CONNECTICUT

NATIONAL THEATRE SUPPLY, 122 Meadow St., New Haven 10. Telephones: 7-5829—(Emergency Night) WE 3-2026. PERSONNEL—*Manager:* W. G. Milwain. *Assistant Manager and Store Salesman:* David R. Warner. *Office Manager:* Miss G. E. Rocks. AREA SERVED—Connecticut.

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BEN LUST THEATRE SUPPLY CO., 1001 New Jersey Ave., N.W., Washington 1. Telephones: NAtional 8-5376 — (Emergency Night) DEcatur 2-5758. PERSONNEL—*Owner and Manager:* Ben Lust. *Salesman:* Dan Hall. *Secretary:* Mrs. Harold Nixon. *Mechanic:* Harold Potter. AREA SERVED—District of Columbia, Maryland, West Virginia, Virginia.

FLORIDA

SOUTHEASTERN THEATRE EQUIP. CO. OF FLORIDA, 625 W. Bay Street, Jacksonville 4. *(See display listing on this page.)*

JOE HORNSTEIN, INC., 712 N.E. First Ave., Miami 36. *(See display listing on this page.)*

* Listing not confirmed by Supply Dealer

SOUTHEASTERN THEATRE EQUIP. CO. OF FLORIDA, 625 W. Bay Street, Jacksonville 4. Telephones: 4-3443. PERSONNEL—*President and General Manager:* J. B. Dumestre, Jr. *Assistant General Manager:* Fred Bearden, Jr. *Manager:* Herbert W. Small, III. *Representatives:* Jerry Guy, Morton Joel. AREA SERVED—Florida.

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CAPITAL CITY SUPPLY CO., INC., 161 Walton St., N.W., Atlanta 3. Telephones: WA. 1244—(Emergency Night) CH. 6885. PERSONNEL—*President and Manager:* O. J. Howell. *Vice-President in Charge of Sales:* Lewis Waits. AREA SERVED—Georgia, Tennessee, Alabama, part of Florida.

NATIONAL THEATRE SUPPLY, 187 Walton St., N.W., Atlanta 3. Telephone: Lamar 8486. PERSONNEL—*Manager:* J. C. Brown. *Assistant Branch Manager:* R. M. Goldsmith. *Salesmen:* J. G. Thigpen, R. L. McWilliams, Jr. AREA SERVED — Georgia, Florida, Alabama, Tennessee.

SOUTHEASTERN THEATRE EQUIP. CO., 203 Luckie Street, N.W., Atlanta 1. *(See display listing on this page.)*

WIL-KIN THEATRE SUPPLY, INC., 150 Walton St., N.W., Atlanta. *(See display listing on this page.)*

SOUTHEASTERN THEATRE EQUIP. CO., 203 Luckie Street, N.W., Atlanta 1. Telephone: CYpress 0461. PERSONNEL—*President and General Manager:* J. B. Dumestre, Jr. *Assistant General Manager:* Fred Bearden, Jr. *Manager:* J. B. Dumestre, III. *Representatives:* W. N. Troy, C. H. McLean. AREA SERVED—Southern States.

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ABBOTT THEATRE EQUIPMENT CO., 1311 S. Wabash Avenue, Chicago 5. Telephones: HArrison 7-7573-74, 7-7520-21. PERSONNEL — *Owner:* Harold Abbott. *Sales Manager:* Spero L. Kontos. *General Manager:* Erwin J. Peterson. *Office Manager:* Eleanor Berger. *Installation Supervisor:* H. C. Blackwood. *Repair Dept. Manager:* Bernard Focken. AREA SERVED — Illinois, Northern Indiana.

G. C. ANDERS CO., INC., 317 S. Sangamon St., Chicago 7. Telephones: MO 6-7805—(Emergency Night) LI 9-4127. PERSONNEL—*President:* G. C. Anders. *Vice-President and Chief Engineer:* I. L. Fleming. AREA SERVED — Chicago Film Territory, Southern half of Michigan.

GARDNER THEATRE SERVICE, INC., 1235 S. Wabash Ave., Chicago 5, Ill. *(See display listing on this page.)*

*MOVIE SUPPLY, 1318 S. Wabash Ave., Chicago.

NATIONAL THEATRE SUPPLY, 1325 S. Wabash Ave., Chicago 5. Telephone: WAbash 2-8266. PERSONNEL—*Manager:* R. P. Rosser, Jr. *Salesmen:* M. L. Morrison, G. M. Bartlett. *Engineer:* W. C. Gramer. AREA SERVED—Illinois, Northern Indiana.

INDIANA

EVANSVILLE THEATRE SUPPLY, 2900 E. Chandler Ave., Evansville 14. Telephones: 6-6410, 6-2128. PERSONNEL—*Owner:* David J. Stumpf. *Sales:* Wilfred A. Jarboe, Charles D. Culley. *Engineer:* John Diller. *Air Conditioning Engineer:* G. A. Lamb. AREA SERVED — Indiana, Kentucky, Southern Illinois.

GER-BAR, INC., 442 N. Illinois St., Indianapolis 4. Telephone: LIncoln 1727. PERSONNEL—B. Hopkins, M. Hopkins, B. Bigelow, F. Leas, J. Archer, K. Steele, K. Miller, R. Hampe.

MID-WEST THEATRE SUPPLY CO., INC., 448 N. Illinois St., Indianapolis 4. Telephone: RIley 5655. (24 hour service). PERSONNEL—*Owners:* H. B. Snook, *President,* T. M. Fisher, *Secretary-Treasurer. Manager:* J. Charles Clickner. *Counter Man:* Carl Y. Miller. AREA SERVED—Indiana, Western Kentucky.

NATIONAL THEATRE SUPPLY, 436 N. Illinois St., Indianapolis 4. Telephones: LIncoln 4517 — (Emergency Night) IMperial 0325, TAlbot 6490, TAlbot 5126. PERSONNEL—*Manager:* B. N. Peterson. *Salesmen:* W. S. Smith, Carroll Newcomb. *Office Manager:* Norma Geraghty. *Counter Man:* J. F. Bommerscheim. AREA SERVED—Indiana, Kentucky.

WIL-KIN THEATRE SUPPLY, INC., 150 Walton St., N.W., Atlanta 3. Telephone: Walnut 4613. PERSONNEL—*General Sales Manager:* C. W. Fortson. *General Manager:* Nash Weil. AREA SERVED—Alabama, Florida, Georgia, Tennessee.

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SOUTHWEST THEATRE EQUIPMENT CO., 118½ W. Douglas Ave., P. O. Box 2138, Wichita 1. Telephone: 2-2153. PERSONNEL—*Owner and Manager:* C. D. Peck. *Projection Maintenance:* J. O. Buckles. AREA SERVED — Kansas, Missouri, Oklahoma, Arkansas, Texas, New Mexico.

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HADDEN THEATRE SUPPLY CO., 209 S. 3rd St., Louisville 2. Telephones: JAckson 0477—(Emergency Night) HIghland 6577. PERSONNEL—*Owner:* J. Stoner Hadden. *Office Manager:* Marguerite T. Stevens. *Salesmen:* A. V. Sheckler, Earl D. Osborn. AREA SERVED — Kentucky, Southern Indiana.

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NATIONAL THEATRE SUPPLY, 220 S. Liberty St., New Orleans 13. Telephone: Raymond 4455. PERSONNEL — *Manager:* T. W. Neely. AREA SERVED—Louisiana, Alabama, Florida, Mississippi.

SOUTHEASTERN THEATRE EQUIP. CO. OF LOUISIANA, 214 S. Liberty St., New Orleans 13. (*See display listing on this page.*)

ALON BOYD, P. O. Box 362, Shreveport. Telephones: 3-6101, 2-9488. AREA SERVED —Louisiana, Mississippi, Southwest Alabama.

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J. F. DUSMAN COMPANY, 12 East 25th St., Baltimore 18. Telephones: Belmont 2747-48 — (Emergency Night) Clifton 0757. PERSONNEL—*Manager:* Henry C. Dusman. AREA SERVED—Maryland, District of Columbia, Virginia.

NATIONAL THEATRE SUPPLY, 417 St. Paul Place, Baltimore 2. Telephones: Mulberry 8266-67. PERSONNEL—*Manager:* N. C. Haefele. AREA SERVED — Maryland, District of Columbia, Virginia.

SOUTHEASTERN THEATRE EQUIP. CO. OF LOUISIANA, 214 S. Liberty St., New Orleans 13. Telephone: TUlane 8661. PERSONNEL — *President and General Manager:* J. B. Dumestre, Jr. *Resident Manager:* W. H. Murphy, Jr. *Representative:* Raymond Gremillion.

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INDEPENDENT THEATRE SUPPLY CO., INC., 28 Winchester St., Boston 16. Telephones: LIberty 0051 — (Emergency Night) Ken. 8995, Arl. 1693-W. PERSONNEL—*Manager:* E. K. Hosmer. *Salesman:* R. Quint. *Counter Man:* J. B. Devlin. AREA SERVED—Maine, New Hampshire, Vermont, Massachusetts, Rhode Island.

MASSACHUSETTS THEATRE EQUIPMENT CO., 20 Piedmont St., Boston 16. Telephones: LIberty 2-9814 — (Emergency Night) MYstic 6-5597, GRanite 2-7885, BEImont 5-2870-J, BLuehills 8-6827. PERSONNEL—*Owner:* P. E. Comi. *Manager:* William J. Cliggot. *Sales and Installation:* P. E. Comi, Joseph Testa. *Bookkeeper:* Wini Davin. AREA SERVED—All New England states.

*NATIONAL THEATRE SUPPLY, 37 Winchester St., Boston 16. Telephones: LIberty 2-2663 — (Emergency Night) ELiot 4-2957. PERSONNEL—*Manager:* H. J. McKinney. Daniel T. Angell, Lawrence A. Cooney, Leon L. Foster, John F. Savina, Louis LaCrosse. AREA SERVED — New England States, except Connecticut.

* Listing not confirmed by Supply Dealer

*STANDARD THEATRE SUPPLY CO., 78 Broadway, Boston.

*THEATRE SERVICE & SUPPLY CO., INC., 18 Piedmont St., Boston 16. Telephone: LIberty 2-0356. PERSONNEL—*President and Treasurer:* P. Edward Comi. *Assistant Treasurer:* Mary Comi. *Repairman:* Joseph Testa. AREA SERVED—All New England States.

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"ERNIE" FORBES THEATRE SUPPLY, 210-14 W. Montcalm St., Detroit. *(See display listing on this page.)*

*McARTHUR THEATRE EQUIPMENT CO., 454 W. Columbia St., Detroit 1.

NATIONAL THEATRE SUPPLY, 2312 Cass Ave., Detroit 1. Telephones: WOodward 1-2447-8-9—(Emergency Night) Logan 2-7480, Kenwood 3-0447, Logan 3-2276. PERSONNEL—*Manager:* C. Williamson. *Salesmen:* Louis Burmeister, Serge Carpenter. AREA SERVED—Michigan.

*UNITED THEATRE CAMERA & SUPPLY CO., INC., 2501 Cass at Henry, Detroit 1. Telephones: WOodward 2-6053-54. PERSONNEL—D. D. De Forge, L. E. Martin, A. F. Martin, G. E. Barge. AREA SERVED—Michigan.

RINGOLD THEATRE EQUIPMENT CO., 106 Michigan St., N.W., Grand Rapids 2. Telephones: GL 4-8852—(Emergency Night) 3-2413. PERSONNEL—*Owner and Manager:* H. J. Ringold ARE SERVED—Michigan.

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*ELLIOTT FILM & THEATRE EQUIPMENT CO., 1110 Nicollet Ave., Minneapolis.

*FOSTER SEATING & SUPPLY CO., 71 Glenwood Ave., Minneapolis 3. Telephones: BRidgeport 1722—(Emergency Night) LOcust 1675. PERSONNEL—*Owner and Manager:* E. W. Foster. AREA SERVED—Minnesota, North and South Dakota, Western Wisconsin, Northern Iowa.

FROSCH THEATRE SUPPLY, 1111 Currie Ave., Minneapolis 3. Telephone: Bridgeport 1166. PERSONNEL—*Owner:* M. E. Frosch. *Manager:* Henry Miller—Hy. 1753. AREA SERVED—Minnesota, North Dakota, South Dakota, Northern Iowa, Northern Wisconsin, Northern Michigan.

MINNEAPOLIS THEATRE SUPPLY, 75 Glenwood Ave., Minneapolis 4. Telephones: BRidgeport 3306—(Emergency Night) ALdrich 7586, DUpont 3936. PERSONNEL—*Co-Owners:* C. C. Creamer, R. C. Lahti, R. E. Lundquist. AREA SERVED—Minnesota, North and South Dakota, North-West Wisconsin.

NATIONAL THEATRE SUPPLY, 56 Glenwood Ave., Minneapolis 3. Telephones: Main 8273 — (Emergency Night) Walnut 4127. PERSONNEL—*Manager:* A. T. Crawmer. AREA SERVED — Minnesota, North Dakota, Western Wisconsin, Eastern South Dakota.

WESTERN THEATRE EQUIPMENT EXCHANGE, 45 Glenwood Ave., Minneapolis 3.

MISSOURI

MISSOURI THEATRE SUPPLY CO., 115 W. 18th St., Kansas City 8. Telephones: BA 3070-1. PERSONNEL—*Owners:* Mrs. Maxine and J. Eldon Peck. *Manager:* L. J. Kimbriel. AREA SERVED—Kansas, Missouri, Iowa, Nebraska.

NATIONAL THEATRE SUPPLY. 223 W. 18th St., Kansas City 8. Telephones: HArrison 3256 — (Emergency Night) JAckson 8082. PERSONNEL — *Manager:* Arthur de Stefano. *Order Desk:* Carl Whitney. *Store Sales:* Howard Burris. *Representative:* Robert E. Smith. AREA SERVED—Kansas, Western Missouri.

SHREVE THEATRE SUPPLY CO., 217 W. 18th St., Kansas City 8. Telephones: HArrison 7849, 4206—(Emergency Night) ARmour 0632, ARmour 7906.

STEBBINS THEATRE EQUIPMENT COMPANY, 1804 Wyandotte, Kansas City 8. Telephones: GRand 0134—(Emergency Night) DRexel 2791. PERSONNEL—*Manager:* C. H. Badger. *Sales:* C. P. Pearce, M. Mabry, J. J. Gillis. AREA SERVED—Kansas, Missouri, Oklahoma, Nebraska.

*JOE HORNSTEIN, INC., 3330 Olive St., St. Louis 3. Telephones: LUcas 2710-11—(Emergency Night) GRand 1160. PERSONNEL—*Manager:* Morton S. Gottlieb. *Service Manager:* J. H. Smith. *Parts Manager:* C. D. Schneider. AREA SERVED—Eastern Missouri, Southern Illinois, part of Kentucky.

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ST. LOUIS THEATRE SUPPLY CO., 3310 Olive St., St. Louis 3. Telephones: Jefferson 7974-75—(Emergency Night and Holidays) COlfax 9230, EDwardsville 900. PERSONNEL—*Manager:* A. H. Hosier. *Salesman:* Don Wyrick. *Office:* Joe Newsham, Loretta Nauert. *Repairs:* Mac Bostelmann. AREA SERVED—Central and Southern Illinois, Kentucky, Eastern Missouri.

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MONTANA THEATRE SUPPLY, 229 W. Front St., Missoula. Telephones: 9-2212, 3990. PERSONNEL—*Owner:* Robert Hutchins. *Storeman:* Bob Gresham. AREA SERVED—Montana, Idaho, Eastern Washington.

NEBRASKA

NATIONAL THEATRE SUPPLY, 1610 Davenport St., Omaha. Telephones:—(Emergency Night) WAlnut 6855, ATlantic 7366, ATlantic 0014. PERSONNEL—*Manager:* Glenn K. Slipper. *Office Manager:* Elaine Slipper. *Salesman:* Joe Moorhead. *Counter Salesman:* Walter Andersen. AREA SERVED—Nebraska, South Dakota, part of Iowa.

QUALITY THEATRE SUPPLY CO., INC., 1515 Davenport Street, Omaha 2. Telephones: At. 7253—(Emergency Night) Glendale 3902. PERSONNEL—*Owners:* Carl and Lynn White. *Manager:* Carl White. *Secretary:* Hazel White. *Salesman:* Wilbur Granville. *Counter Man:* Carl White, Jr. AREA SERVED—Nebraska, Western Iowa, Southern South Dakota.

THE WESTERN THEATRE SUPPLY CO., 214 N. 15th St., Omaha 2. *(See display listing on this page.)*

THE WESTERN THEATRE SUPPLY CO., 214 N. 15th St., Omaha 2. Telephones: Atlantic 9046—(Emergency Night) Kenwood 1232. PERSONNEL—*Owner:* F. A. Van Husan. *Sales:* E. N. Epley, M. C. Conradsen. *Engineer:* H. Coyne. *Secretary:* Wanda Radik. AREA SERVED—Nebraska, Iowa, South Dakota, North Dakota, Missouri, Kansas.

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NEW YORK

ALBANY THEATRE SUPPLY CO., 443 N. Pearl St., Albany 4. Telephones: 5-5055—(Emergency Night) 2-4309. PERSONNEL—*Owners:* John Bylancik, Jack McGrath. *Salesmen:* T. McGrath, E. Bylancik, J. Decker. *Manager:* Jack McGrath. *Counter:* A. Bonano. AREA SERVED—New York State, Vermont, Massachusetts.

NATIONAL THEATRE SUPPLY, 962 Broadway, Albany 4. Telephones: 5-1479—(Emergency Night) Adams 8-5564. PERSONNEL — *Manager:* Ralph J. Mauro. AREA SERVED—Central New York.

AUBURN THEATRE EQUIPMENT CO., 5 Court St., P. O. Box 112, Auburn. Telephones: 2-5141—(Emergency Night) 2-4313. PERSONNEL—*Owner:* F. W. Spreter. *Sales Manager:* C. A. Spreter. *Office Manager:* M. E. Dawson. *Salesman:* C. Conners. *Counter Man:* Earl Dean. AREA SERVED —New York State.

EASTERN THEATRE SUPPLY CO., INC., 496 Pearl St., Buffalo 2. *(See display listing on this page.)*

NATIONAL THEATRE SUPPLY, 500 Pearl St., Buffalo 2. Telephones: Washington 1736-7 — (Emergency Night) University 4684, BE 2881, Garfield 8093. PERSONNEL — *Manager:* V. G. Sandford. *Salesman:* G. R. George. *Cashier:* Bertha Kreinik. AREA SERVED—Western New York State.

PERKINS THEATRE SUPPLY CO., 505 Pearl St., Buffalo, N. Y. Telephones: Mohawk 5431—(Emergency Night) Parkside 3122. PERSONNEL—*Manager:* Carl E. Bell. AREA SERVED—Western New York State, Pennsylvania.

UNITED PROJECTION & FILM CORP., 228 Franklin St., Buffalo 2.

AMUSEMENT SUPPLY CO., INC., 341 W. 44th St., New York 18. Telephones: CIrcle 6-0850—(Emergency Night) IN. 2-6691. PERSONNEL—*President:* Joseph J. Pear. *Salesmen:* Harry E. Pear, Henry Dieter. *Counter Man:* Seymour Rindner. AREA SERVED — Metropolitan Area, Northern New Jersey, Southern New York State.

CAPITOL MOTION PICTURE SUPPLY CORP., 630 Ninth Ave., New York 18. Telephone: PLaza 7-4510. PERSONNEL—*President:* Ben Perse. *Vice-President:* Harry Perse. *Sales Engineer:* Jack Schaffer. *Counter Men:* Sam Ochs, Peter Braut. AREA SERVED—Southern New York State, Pennsylvania, New Jersey, Ohio.

EASTERN THEATRE SUPPLY CO., INC., 496 Pearl St., Buffalo 2. Telephones: MOhawk 0001—(Emergency Night) WIndsor 2011, Emerson 5356, Victoria 3720, East Aurora 1213. PERSONNEL — *President and General Manager:* M. E. Pickrell. *Vice-President:* Louis S. Wolk. *Secretary-Treasurer:* Paul Wolk. *Manager:* John R. Chiarmonte. *Sales:* Al Becker. AREA SERVED — New York State — except New York City District.

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S.O.S. CINEMA SUPPLY CORP., 602 W. 52nd St., New York 19. Telephones: PLaza 7-0440 — (Emergency Night) FAr rockaway 7-3051. PERSONNEL—*President:* J. A. Tanney, *Vice-President & Sales Manager:* Oscar Lightstone. *Showroom Sales:* Dominic Capano. *Counter Man:* Joseph Miranda. AREA SERVED—Mail Order, entire U.S.A. and FOREIGN.

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JOE HORNSTEIN, INC., 630 Ninth Ave., New York 19. *(See display listing on page 297.)*

*NATIONAL THEATRE SUPPLY, 356 W. 44th St., New York 18. Telephone: CIrcle 5-6900. PERSONNEL — *Manager:* Allen G. Smith. *Sales Manager:* Bernard J. Kleid. *New Jersey Representative:* Stanley Lechner. *Special Sales Engineer:* William G. Nafash. AREA SERVED—Greater New York City, Southern New York, Northern New Jersey.

NORTH CAROLINA

BRYANT THEATRE SUPPLY CO., INC., 227 S. Church St., Charlotte 1. Telephones: 2-4242, 4-5620—(Emergency Night) 4-7273. PERSONNEL—*President:* Lillian A. Bryant. *Vice President:* Panny Cobb. AREA SERVED—North and South Carolina.

*CHARLOTTE THEATRE SUPPLY, 116 S. Poplar, Charlotte.

DIXIE THEATRE SUPPLY CO., 213 West 3rd St., Charlotte 1. Telephones: 2-4343—(Emergency Night) 4-8849. PERSONNEL—*Owner:* J. B. Erskine. AREA SERVED—North and South Carolina.

NATIONAL THEATRE SUPPLY, 304 S. Church St., Charlotte 1. Telephones: 2-7753, 2-7754—(Emergency Night) 2-0725, 6-6145, 6-6279, 4-4395, 2-4402, 3-4056. PERSONNEL—*Manager:* R. D. Turnbull. *Salesmen:* A. R. Coskrey, C. R. Dillon. *Service Engineers:* D. K. Chastain, C. G. Lawing. *Cashier:* Lillie Mae Yates. *Secretary:* Joan Austin. AREA SERVED—North and South Carolina.

SOUTHEASTERN THEATRE EQUIP. CO. OF NORTH CAROLINA, 209 S. Poplar St., Charlotte 2. *(See display listing on this page.)*

STANDARD THEATRE SUPPLY CO., 219 S. Church St., Charlotte. *(See display listing on this page.)*

*THEATRICAL ENGINEERING CO., 2941 Chelsea Drive, Charlotte.

THEATRE EQUIPMENT CO., 220 S. Poplar St., Charlotte. Telephones: 5-8481-2-3. PERSONNEL—*Manager:* R. C. Saunders. *Sound Engineer:* Lewis Saunders. *Salesman:* J. N. Griffith.

WIL-KIN THEATRE SUPPLY, INC., 229 South Church St., Charlotte 2. *(See display listing on this page.)*

STANDARD THEATRE SUPPLY CO., 215 E. Washington St., Greensboro. Telephones: 6165, 6166—(Emergency Night) 7281, 8022. PERSONNEL — *Owner:* Phil Wicker. *Manager:* Lawson Rankin. *Service Engineer:* J. W. Markham. *Salesmen:* Lloyd Parson, Gwynn Hicks. AREA SERVED—North and South Carolina, Southern Virginia.

STANDARD THEATRE SUPPLY CO., 219 S. Church St., Charlotte. Telephone: 5-6008. PERSONNEL—*Owner:* Phil Wicker. *Manager:* Charles Duncan. *Salesmen:* Donald Swett, Jack Totten, John Davis. AREA SERVED—North and South Carolina, Southern Virginia. *(See listing for Greensboro store on this page.)*

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*THEATRE SUPPLIERS, INC., 3101 High Point Rd., Greensboro. PERSONNEL—*Secretary-Treasurer:* R. O. Holland. *Vice President and Service Manager:* Ed Harrison. AREA SERVED—North and South Carolina, Lower Virginia.

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OHIO

AKRON THEATRE SUPPLY CO., 120 E. Market St., Akron 8. Telephone: Franklin 2480. PERSONNEL — *Owner:* Harry P. Jones. *Counter Men:* Allan R. Benson, Robert E. Jones. AREA SERVED—Northeastern Ohio.

*CINCINNATI THEATRE SUPPLY CO., INC., 3601 Epworth Ave., Cincinnati. PERSONNEL—*President:* Louis Wetzel. *Secretary:* Carl Reif.

*MID-WEST THEATRE SUPPLY CO., INC., 1638 Central Parkway, Cincinnati 10. Telephones: CHerry 7724-25 (24 hour service). PERSONNEL — *Owners:* H. B. Snook, *President;* T. M. Fisher, *Secretary-Treasurer, Salesmen:* R. H. Stimpert, H. N. Schoo. AREA SERVED — Southern Ohio, Kentucky, Southern West Virginia.

SHELDON THEATRE SUPPLY, INC., 627 Salem Ave., Dayton 6, Ohio. Telephones: TA 8729, OR 4381, RA 3763. PERSONNEL—*President:* Stu Sheldon. *Vice-President and Sales Manager:* Les Bowman. *Salesmen:* Tom Webb, James Cotterman. *Stage Lighting and Equipment Sales:* Fenton Bowman. AREA SERVED — Southern Ohio, Indiana, Northern Kentucky, Northwestern West Virginia.

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NATIONAL THEATRE SUPPLY, 2128 Payne Ave., Cleveland 14. Telephones: PRospect 1-4613-4—(Emergency Night) Longacre 1-7608. PERSONNEL—*Manager:* Frank J. Masek. *Salesman:* Wm. C. Stahl. *Counter Man:* Miles Mutchler. AREA SERVED—Northern Ohio.

OLIVER THEATRE SUPPLY CO., INC., E. 23rd & Payne Ave., Cleveland 14. Telephones: TOwer 1-6934-35 — (Emergency Night) ACademy 1-5362. PERSONNEL—*Manager:* M. H. Fritchle. *Office Manager:* Mrs. Helen Albertson. AREA SERVED — Northern Half of Ohio.

*AMERICAN THEATRE SUPPLY, 165 N. High St., Columbus. Telephone: Main 1830. PERSONNEL — *Owner and General Manager:* Paul S. Hueter. *Office Manager:* A. Milo DeHaven. AREA SERVED—Northwestern Ohio, Indiana.

DAYTON THEATRE SUPPLY CO., 111 Volkenand St., Dayton 10. Telephone: Kenmore 5821. PERSONNEL—*Owner and Manager:* Charlie D. Wall. AREA SERVED—Southwest Ohio, Eastern Kentucky.

SHELDON THEATRE SUPPLY, INC., 627 Salem Ave., Dayton 6. *(See display listing on this page.)*

*AMERICAN THEATRE SUPPLY CO., 439 Dorr St., Toledo 2.

THEATRE EQUIPMENT CO., 109 Michigan St., Toledo 2. Telephones: ADams 8107-8. PERSONNEL — *Owner:* Al Boudouris. *Sales Rpersentative:* James Bryant. AREA SERVED—Ohio, Indiana, Michigan.

OKLAHOMA

CENTURY THEATRE SUPPLY CO., 20 N. Lee St., Oklahoma City 4. Telephones: 7-8709 — (Emergency Night) 54-2462. PERSONNEL—*Owner:* Jess Bollman.

*W. R. HOWELL, 12 S. Walker St., Oklahoma City 4.

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NATIONAL THEATRE SUPPLY, 700 W. Grand Ave., Oklahoma City 2. Telephones: 2-0203—(Emergency Night) 58-2476. PERSONNEL — *Manager:* J. I. Watkins. *Salesman:* Bob Pfotenhauer, Windsor 22990. AREA SERVED—Oklahoma and Panhandle of Texas.

OKLAHOMA THEATRE SUPPLY CO., 623 W. Grand Ave., Oklahoma City 2. Telephones: REgent 6-8691—(Emergency Night) 58-7820. PERSONNEL—*Owners:* J. Eldon Peck and Maxine Peek. *Counter Man:* M. F. Bailey. AREA SERVED—Oklahoma, Panhandle District of Texas, Western Arkansas.

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PORTLAND MOVING PICTURE MACHINE CO., 916 N. W. 19th Ave., Portland 9. Telephone: CApitol 4367. PERSONNEL —*Owner:* Pete Sabo. *Salesman:* V. L. Beck. AREA SERVED—Oregon, Southern Washington.

B. F. SHEARER CO., 1947 N. W. Kearney St., Portland 9. Telephones: ATwater 7543—(Emergency Night) CHerry 4733, GArfield 7630. PERSONNEL—*Branch Manager:* E. C. Holland. *Engineer:* H. L. Thomas. *Counter Man:* Ralph Weber. AREA SERVED—Oregon, Southern Idaho.

VINCENT M. TATE THEATRE EQUIPMENT, 1618-20 Wyoming Ave., Forty-Fort, Wilkes-Barre. Telephone: Wilkes-Barre 7-2096. PERSONNEL—*Owner:* Vincent M. Tate. *Shop and Store:* Norman Saunders. AREA SERVED—Phila. Film Territory.

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THEATRE UTILITIES SERVICE CO., 1987 N. W. Kearney St., Portland 9. Telephones: BEacon 4488—(Emergency Night) BEacon 1320. PERSONNEL—*Partnership:* H. S. McLeod, E. C. Stewart. AREA SERVED—Oregon and Washington.

INTER-STATE THEATRE EQUIPMENT CO., 1923 N.W., Kearney St., Portland 9. Telephone: BEacon 7800. AREA SERVED—Oregon, Washington, Idaho.

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PERKINS THEATRE SUPPLY CO., Box 87, Danville. Telephone: 996W. PERSONNEL—*Salesman:* Harold E. Bell. AREA SERVED — Pennsylvania, Western New York State.

VINCENT M. TATE THEATRE EQUIPMENT, 1618-20 Wyoming Ave., Forty-Fort, Wilkes-Barre. *(See display listing on page 299.)*

*ALVIN SEILER, 205 W. Main St., Ligonier. Telephone: Ligonier 4151. PERSONNEL—*Owner:* Alvin Seiler. AREA SERVED — Western Pennsylvania, Eastern Ohio, West Virginia.

BLUMBERG BROS., INC., 1305-07 Vine St., Philadelphia 7. *(See display listing on this page.)*

BLUMBERG BROS., INC., 1305-07 Vine St., Philadelphia 7. Telephones: LOmbard 3-7240-41 — (Emergency Night) Welsh Valley 4-4920 or 4-5368. PERSONNEL — *President:* Harry Blumberg. *Secretary and Treasurer:* Ben Blumberg. *Service Men:* Joe Haggerty (Nite Phone — GReenwood 3-9207), Leon Miller (Nite Phone — TRinity 7-1898), Irv Goldeberg (Nite Phone — GReenwood 3-7171). AREA SERVED — Pennsylvania, Delaware, New Jersey.

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NATIONAL THEATRE SUPPLY, 1225 Vine St., Philadelphia 7. Telephones: LOcust 7-6156-7—(Emergency Night) GReenwood 3-7678. PERSONNEL—*Manager:* William J. Hutchins. *Salesmen:* Mickey Lewis, Bob Warner, Bud Miller. *Counter Man:* George Lewis. *Shop Mechanic:* Ed Humphries. AREA SERVED—Eastern Pennsylvania, Delaware, Southern New Jersey.

ALEXANDER THEATRE SUPPLY, INC., 84 Van Braam St., Pittsburgh 19. *(See display listing on this page.)*

*ATLAS THEATRE SUPPLY CO., 402 Miltenberger St., Pittsburgh 19. Telephones: GRant 1-4281 — (Emergency Night) PE. 1-6330. PERSONNEL—*President and Manager:* Gordon O. Gibson. *Salesmen:* Fred Solomon, James M. Gibson. *Sound Engineer:* Eugene Naccarato. AREA SERVED—Pittsburgh Film Territory.

NATIONAL THEATRE SUPPLY, 1721 Blvd. of the Allies, Pittsburgh 19. Telephone: GRant 1-4630. PERSONNEL—*Manager:* N. F. Williams. *Salesmen:* H. W. Russell, E. F. Duffield. AREA SERVED—Western Pennsylvania, Northern West Virginia.

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TRIO AMUSEMENT CO., North Main St., Box 394, Greenville. Telephones: 2-7111, 2-7401 — (Emergency Night) 3-2193. PERSONNEL — *Owner and Manager:* Ed C. Curdts. *General Manager:* Fred S. Curdts. AREA SERVED — South Carolina, North Carolina.

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TENNESSEE

MONARCH THEATRE SUPPLY, INC., 492 S. Second St., Memphis 2. *(See display listing on this page.)*

NATIONAL THEATRE SUPPLY, 412-414 S. 2nd St., Memphis 2. Telephones: 5-6616—(Emergency Night) 2-8843, 4-2754, 36-3066, 2-3725. PERSONNEL — *Manager:* R. L. Bostick. *Assistant Manager:* C. C. Bach. *Salesman:* C. E. Sumner. *Service Engineer and Salesman:* O. O. Bland. *Counter Salesmen:* C. E. Matthews, Howard C. Nelson. AREA SERVED—Western Tennessee, Arkansas, Northern Mississippi, Southeastern Missouri.

ALEXANDER THEATRE SUPPLY, INC., 84 Van Braam St., Pittsburgh 19. Telephones: (Day and Night) EXpress 1-0777-78. PERSONNEL — *President:* T. F. McCleary. *Vice President:* S. A. Fineberg. *Secretary and Treasurer:* James H. Alexander. *Sales:* H. D. Putnam, Edw. Chorle. *Secretary:* Rosa Eardley. AREA SERVED—Western Pennsylvania and Northern West Virginia.

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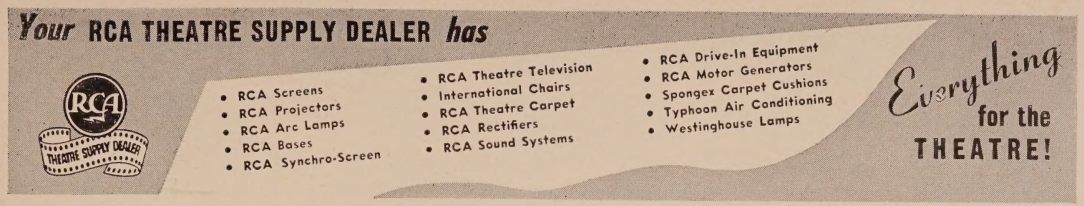

TRI-STATE THEATRE SUPPLY, 320 S. Second St., Memphis 3. *(See display listing on this page.)*

TRI-STATE THEATRE SUPPLY, 320 S. Second St., Memphis 3. Telephones: 5-8240—(Emergency Night) 4-1687, 4-5269, 2-0344. PERSONNEL—*Owner:* George L. Williams. *Manager:* R. F. Blank. *Service Manager:* Jack Mitchell.

AREA SERVED—Arkansas, Northern Mississippi, Western Tennessee.

MODERN THEATRE EQUIPMENT CO., 1916 Jackson St., Dallas. Telephones: Riverside 5009—(Emergency Night) Woodlawn 2547. PERSONNEL—*Owner:* H. S. Sorenson. AREA SERVED—Texas.

TEXAS

HARDIN THEATRE SUPPLY CO., 714 S. Hampton Road, Dallas 11. *(See display listing on this page.)*

*HERBER BROS., 408 S. Harwood St., Dallas 1. Telephone: RI 3553. PERSONNEL—*Partners:* E. P. and B. G. Herber. *Shop Foreman:* D. O. Hulse. AREA SERVED—Texas, Louisiana, Oklahoma, New Mexico, and part of Mexico.

MODERN THEATRE EQUIPMENT CO., 1916 Jackson St., Dallas. *(See display listing on this page.)*

NATIONAL THEATRE SUPPLY, 300 S. Harwood St., Dallas 1. Telephone: Sterling 2135-36. PERSONNEL—*Manager:* R. L. Bostick. *Assistant Manager:* F. R. Hansen. *Sales Manager:* Sam M. Berry. *Salesmen:* H. A. Moore, W. T. Strother. *Counter Salesman:* V. P. White. *Cashier:* E. H. Cernosek. *Repair Dept.:* L. H. Walters. AREA SERVED—Texas.

SOUTHWESTERN THEATRE EQUIPMENT CO., 1622 Austin Street, Houston 3. Telephone: Capitol 9906. 2010 Jackson Street, Dallas 1. Telephone: Prospect 7357l. PERSONNEL—*Owners:* A. Mortensen, George Heck, J. W. Hill. *Dallas Manager:* J. O. Hill. *Houston Manager:* Alex McKinzie. AREA SERVED—Texas.

INDEPENDENT FILM EXCHANGE, 216 University Ave., San Antonio. Telephone: P-7501 (Day or Night)—PERSONNEL—*Owner and Manager:* R. W. Barron. *Saleswoman:* Mrs. Mae Head. *Mechanic:* Jack Vandevere. AREA SERVED—Texas.

UTAH

INTER-MOUNTAIN THEATRE SUPPLY CO., 264 E. First South St., Salt Lake City 1. Telephone: 4-7821. PERSONNEL—Philip S. Guss.

SERVICE THEATRE SUPPLY CO., 256 E. First South St., Salt Lake City 1. Telephones: 5-1223—(Emergency Night) Holladay 87-1261, Salt Lake 5-6990. PERSONNEL—*President:* O. J. Hazen. *Vice-President:* A. C. Knox. *Installation:* Art Edvalson. *Shipping:* Ken Jones. *Sales and Service:* Art Edvalson, Bus Campbell. *Secretary:* Judy Anderson. *Accounting:* S. Searcy. AREA SERVED—Salt Lake Film Exchange Territory.

WESTERN SOUND & EQUIPMENT CO., 264 East First South St., Salt Lake City. Telephones: 3-9974—(Emergency Night) 6-1532. PERSONNEL—*President:* Ted Lewis. *Vice-President:* Ned Fuller. AREA SERVED—Utah, Idaho, Western Wyoming, Eastern Nevada.

HARDIN THEATRE SUPPLY CO., 714 S. Hampton Road, Dallas 11. Telephone: Woodlawn 2235 (24 hour service). PERSONNEL—*Owner:* J. H. Hardin. *Office Manager:* Paul W. Humphries. *Salesman:* Otto Akin. AREA SERVED—Texas, New Mexico, Oklahoma, Louisiana, Arkansas.

VIRGINIA

NORFOLK THEATRE SUPPLY CO., 2706 Colley Ave., Norfolk 8. Telephones: 5-3818 (Emergency Night) 5-1744, 3-5337. PERSONNEL—*Owner:* Morris Ornoff. *Office Manager:* Jerry Ornoff. *Bookkeeper:* Mildred Barwick.

PERDUE CINEMA SERVICE, 36 Kirk Avenue S.W., Roanoke. Telephones: 2-8817—(Emergency Night) 4-2789. PERSONNEL—*Manager:* Roscoe E. Perdue. *Salesmen:* Doug Fleming, Nat Tanner. AREA SERVED—Western Virginia.

WASHINGTON

AMERICAN THEATRE SUPPLY CO., INC., 2300-1st Ave. at Bell St., Seattle 1. Telephones: SEneca 4572, VErmont 6662. PERSONNEL—*President:* R. E. W. Fairleigh. *Treasurer:* A. L. Hansen. *Sales Manager:* Richard Fairleigh. AREA SERVED—Pacific Northwest and California.

MODERN THEATRE SUPPLY CO., 2400-3rd Ave., Seattle 1. Telephone: SEneca 2515. PERSONNEL—*Manager:* S. F. Burns, AL. 1007. *Salesmen:* L. W. Scott, KE. 7823, *Portland, Ore.:* J. D. Peterson, BR. 7311. AREA SERVED—Washington, Oregon, Montana, Idaho, Alaska.

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NATIONAL THEATRE SUPPLY, 2319 2nd Ave., Seattle 1. Telephones: MAin 3421-3422 — (Emergency Night) ALder 5312. PERSONNEL — *Manager:* Oscar L. Chiniquy. *Salesmen:* Donald G. Farnham, Everett L. Clawson. AREA SERVED—Washington, Oregon, Montana, Idaho, Alaska.

B. F. SHEARER COMPANY, 2318 2nd Ave., Seattle 1. Telephones: ELiot 8247—(Emergency Night) EMerson 0088, ALder 6389, VErmont 1421, AValon 5812. PERSONNEL — *Vice President and Manager:* T. L. Shearer. *Salesmen:* R. A. Brobeck, C. H. Beresford, F. T. Lay, Dan E. McGill. AREA SERVED—Montana, Washington, Panhandle of Idaho, Territory of Alaska.

WEST VIRGINIA

CHARLESTON THEATRE SUPPLY CO., 506 Lee St., Charleston 21. Telephones: 34-413 — (Emergency Night) 21-045. PERSONNEL—*Owner and Manager:* N. E. Merhie. *Salesman:* Albert E. Merhie. AREA SERVED—Southern and Central West Virginia, Eastern Ohio, Eastern Kentucky, Western Virginia.

LOVETT & CO., 333 W. Pike St., Clarksburg. Telephones: Clarksburg 2-2611—(Emergency Night) 4-5931. PERSONNEL—*General Manager:* D. E. Lovett. *Sales Representative:* Gray Barker. *Office Manager:* Virginia Howell. *Service Dept.:* Harry Carper. *Mascot:* "Maisie." AREA SERVED—West Virginia, Virginia, Maryland, Pennsylvania.

WISCONSIN

VIC MANHARDT CO., INC., 1705 W. Clybourn St., Milwaukee 3. Telephones: DIvision 2-8344-45 — (Emergency Night) Bluemond 8-4935, Sheridan 4-6930. PERSONNEL —*President:* Victor R. Manhardt. *Salesmen:* Ed. N. Howe, Richard V. Manhardt. AREA SERVED—Milwaukee Film Territory, Northern Wisconsin, Upper Michigan.

NATIONAL THEATRE SUPPLY, 1027 N. 8th St., Milwaukee 3. Telephones: Marquette 8-7333—(Emergency Night) Hilltop 4-1223, Division 2-8184, Spring 4-6405. PERSONNEL—*Manager:* A. J. Larsen. *Office Manager:* M. Anacker. *Serviceman:* F. J. Wagner. AREA SERVED—Milwaukee Exchange Territory, Upper Michigan.

THE RAY SMITH COMPANY, 710 W. State St., Milwaukee 3. Telephones: Marquette 8-2100—(Emergency Night) Franklin 4-3744, Broadway 6-0579. PERSONNEL — *Owner:* Ray A. Smith. *Office Manager:* Jerome P. Kurz. *Service Man:* Alex Zsebe. AREA SERVED — Wisconsin, Northern Michigan.

THEATRE EQUIPMENT & SUPPLY CO., 1009 N. 7th St., Milwaukee 3. Telephones: DAly 8-0123 — (Emergency Night) EDgewood 2-4686. PERSONNEL — *Manager:* H. R. Vogel. AREA SERVED—Wisconsin, Upper Peninsula of Michigan.

STAR THEATRE SUPPLY CO., 36 N. Cascade St., Osceola. PERSONNEL—*Manager:* Emil A. Nelson.

Supply Dealers of the Dominion of Canada

Comprehensive Listing of Names, Addresses, Personnel, Products, and the Areas Served

ALBERTA

DOMINION SOUND EQUIPMENTS LTD., 712 8th Ave., W., Calgary. Telephone: 29947. PERSONNEL — *Manager:* W. F. Graham. *Salesman:* A. T. Linden. AREA SERVED—Alberta.

SHARP'S THEATRE SUPPLIES, LTD., Film Exchange Bldg., Calgary. Telephones: 24076, 27266 — (Emergency Night) 30757, 83246. PERSONNEL — *Manager:* W. G. Sharp. *Service Engineer:* A. E. Sick. *Salesman:* D. N. Rhodes. AREA SERVED — Alberta, Saskatchewan, Eastern British Columbia.

BRITISH COLUMBIA

DOMINION SOUND EQUIPMENTS LTD., 820 Cambie St., Vancouver. Telephones: Ma. 2181-82—(Emergency Night) Pa. 4231. PERSONNEL—*District Manager:* L. G. Sigurdson. *Engineers:* J. E. F. Graham, R. H. Williams. *Salesman:* R. C. Benton. AREA SERVED — British Columbia, Vancouver Island.

DOMINION THEATRE EQUIPMENT CO., Ltd., 847 Davie St., Vancouver. Telephones: Ma. 6634 (Emergency Night) Cherry 1298. PERSONNEL — *President:* D. V. K. Fairleigh. *Sales Manager:* C. M. Rae. *Counter Man:* G. A. Simmons. AREA SERVED—All of Canada.

GENERAL THEATRE SUPPLY CO., LTD., 914-16 Davie Street, Vancouver. Telephones: MArine 7933, MArine 5449. PERSONNEL—*Branch Manager:* W. "Bill" Forward. *Service Engineer:* W. Moorhouse. *Counter:* D. Graham, W. McLean. AREA SERVED — British Columbia, Yukon Territory.

LA SALLE RECREATIONS, LTD. (Theatre Chair & Carpet Divn.), 945 Granville St., Vancouver. Telephones: Ma. 5034—(Emergency Night) CE. 3929. PERSONNEL —*President and Managing Director:* S. A. Lechtzier. *Vice President:* M. R. Lechtzier. AREA SERVED—Entire Dominion of Canada.

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PERKINS ELECTRIC CO., LTD., 839 Davie St., Vancouver 1. Telephone: Tatlow 7633. PERSONNEL — *Branch Manager:* S. G. Wilson.

THEATRE EQUIPMENT SUPPLY CO., 906 Davie St., Vancouver. Telephones: MArine 7033—(Emergency Night) KE 3427R. PERSONNEL—*Owner:* H. I. Howard. *Sales and Service:* J. Dibben. *Counter Man:* E. R. Petch. AREA SERVED—British Columbia, Alberta, Yukon.

MANITOBA

DOMINION SOUND EQUIPMENTS LTD., 218-222 Fort St., Winnipeg. Telephone: 923-529. PERSONNEL—*District Manager:* D. E. Daniel. *Sales and Service:* E. J. Blaney, W. M. Tulloch. *Acoustical Sales:* G. R. Steffens. AREA SERVED—Western Ontario, Manitoba, Saskatchewan.

GENERAL THEATRE SUPPLY CO., LTD., 271 Edmonton St., Winnipeg. Telephone: 92-5795. PERSONNEL — *Branch Manager:* Charles Maybee. *Sound Engineers:* H. B. Grimes, D. MacKenzie. *Alberta Rep.:* R. Townsend. AREA SERVED—Manitoba, Saskatchewan, Alberta, Northern Ontario.

J. M. RICE & CO., LTD., 202A Canada Bldg., Winnipeg. Telephones: 935486-7 — (Emergency Night) 404906. PERSONNEL—*Owner:* J. M. Rice. *Manager:* J. L. Rice. *Salesmen:* Edward Haugen, Howard E. Kinnear. *Counter Man:* Charles Carphin. AREA SERVED—Manitoba, Saskatchewan, Alberta, Western Ontario.

NEW BRUNSWICK

PERKINS ELECTRIC CO., LTD., 164 Leslie St., Moncton. Telephone: 2-3239. *Representative:* Hector Beaulieu. AREA SERVED — Maritime Provinces and Newfoundland.

DOMINION SOUND EQUIPMENTS LTD., 4 Hazen Ave., St. John. Telephones: 3-3031—(Emergency Night) 3-7327. PERSONNEL—*Manager:* J. E. Tagg. *Service Engineer:* N. L. Smith. *Salesman:* C. L. Johnston. AREA SERVED—New Brunswick.

GENERAL THEATRE SUPPLY CO., LTD., 86 Charlotte St., St. John. Telephone: 3-2819. PERSONNEL—*Branch Manager:* H. Isaacs. *Halifax Rep.:* T. Norwood. AREA SERVED—Maritime Provinces including Newfoundland.

NEWFOUNDLAND

MOTION PICTURE SUPPLIES, LTD., 22 Prescott St., Saint John's. Telephone: 5599. PERSONNEL—*Managing Director:* Derek Marshall. Products Sold: National Theatre Supply Line.

NOVA SCOTIA

*DOMINION SOUND EQUIPMENTS LTD., 76 Hollis St., Halifax. Telephones: 3-8211, 3-8212 (Emergency Night) 2-3379, 6-6385. PERSONNEL—*District Manager:* J. McEwan. *District Service Supervisor:* C. J. Gilbert. AREA SERVED—Nova Scotia, New Brunswick, Prince Edward Island, Island and Province of Newfoundland.

ONTARIO

DOMINION SOUND EQUIPMENTS LTD., 270 MacLaren St., Ottawa. Telephone: 20303. PERSONNEL—*Salesman:* D. E. Neill.

DOMINION SOUND EQUIPMENTS LTD., 386-388 Victoria St., Toronto 2. Telephone: WAverly 6131. PERSONNEL—*District Manager:* C. C. Curran. *Manager, Equipment Sales and Service:* F. S. Hastie. *Salesmen:* L. E. Rice, M. Montagnes. AREA SERVED—Ontario.

GENERAL THEATRE SUPPLY CO., LTD., 104 Bond St., Toronto. Telephone: EM 4-9307. PERSONNEL — *President:* P. D. Brown. *Supervisor Sound:* G. Cuthbert. *Supervisor Projection:* T. Hoad. *Sales Engineer:* P. R. Hayes. AREA SERVED—Ontario.

PERKINS ELECTRIC CO., LTD., 277 Victoria St., Toronto. Telephones: EMpire 4-6243 — (Emergency Night) EMpire 4-6243. PERSONNEL—*Manager:* R. V. Shale. *Salesmen:* W. Bevan, A. Glanfield, W. Walterhouse. *Sound Division:* J. Grimaldi, D. Jolly, V. Lawrick, K. Johnston, F. Demsar. *Counter Men:* M. Ashbee, S. Parker. *Shippers:* G. Rasberry, J. Murphy, M. Noble. AREA SERVED—Ontario.

THE ROBERT SIMPSON CO., LTD., Special Contract Division, Toronto. PERSONNEL — *Manager, All Branches:* L. E. Wicklum. *Salesman, Toronto:* E. W. Bryant. *Montreal:* J. F. Davies. *Halifax:* H. R. Tamplet. *Winnipeg:* J. C. G. Hood. *Regina:* R. H. Dickinson. *Calgary:* P. J. Nutt. *Edmonton:* R. A. Harris. *Vancouver:* L. Ruddell. AREA SERVED—Dominion of Canada.

QUEBEC

DOMINION SOUND EQUIPMENTS LTD., 4040 St. Catherine St., W. Montreal 6. Telephone: FItzroy 9663. PERSONNEL—*Vice-President and General Manager:* F. E. Peters. *General Sales Manager:* Lloyd C. Pearson. *District Manager:* H. S. Walker. *Manager, Equipment Sales and Service:* P. L. Keppie. *Salesmen:* A. Lalumiere, J. J. Kilcullen.

GENERAL THEATRE SUPPLY CO., LTD., 288 St. Catherine St., W., Montreal 18. Telephone: Plateau 3438 (Day and Night). PERSONNEL—*Branch Manager:* H. H. Burko. *Sound Engineers:* M. Vanden Eynde, P. Galliard, J. W. Hewson. *Office Manager:* L. J. Davis. *Salesman:* R. Bousquet. AREA SERVED—Quebec, Eastern Ontario.

PERKINS ELECTRIC CO., LTD., 1197 Phillips Place, Montreal 2. Telephones: LAncaster 2154-2157 (Day and Night) LAncaster 2154. PERSONNEL—*Vice-President and General Manager:* L. M. Bleackley. *Sales and Service Manager:* Armand Besse. *Accountant and Office Manager:* J. S. O'Shea. *Servicemen:* R. Belanger, I. Ruel, G. Nadeau. *Shipper:* M. Jones. AREA SERVED—Quebec.

RCA VICTOR CO., LTD., 1001 Lenoir St., Montreal 30. Products Sold: RCA Theatre and Sound Equipment.

DOMINION SOUND EQUIPMENTS LTD., 1299 Blvd. Charest, Quebec, P. Q. Telephone: 7-3572. PERSONNEL—*Salesman:* J. M. Cote. *Service:* C. Goudreault.

SASKATCHEWAN

DOMINION SOUND EQUIPMENTS LTD., 2300 Dewdney Ave., Regina. Telephone: 91-442. PERSONNEL—*Sales and Service:* R. R. Huston, L. B. Cogger. AREA SERVED—Saskatchewan.

Supply Dealers of the Rest of the World

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ALGERIA

COMPTOIR CINEMATOGRAPHIQUE NORD-AFRICAN, 6 Rue d'Isly, Algiers. Products Sold: National Theatre Supply line.

WESTREX CO., FRANCE-BELGIUM, 47 Rue Michelet, Algiers. Products Sold: Westrex Corp. line. COUNTRIES SERVED—Algeria, Tunisia and Morocco.

WESTREX CO., FRANCE-BELGIUM, Impasse Thierry, Oran. Products Sold: Westrex Corp. line.

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ARGENTINA

CIA COMERCIAL CONDOR, Sarmiento 2149, Buenos Aires. PERSONNEL—Carlos Glucksmann. Products Sold: National Theatre Supply Line.

RCA VICTOR ARGENTINA, P. O. Box 4400, Paroissien St. 3960, Buenos Aires. Products Sold: Theatre and Sound Equipment, Sound Recording Equipment.

*SOC. ARG. DE IMPORTACION, Maipu 639, Buenos Aires.

WESTREX CO., ARGENTINA, Rodriquez Pena 370, Buenos Aires. Products Sold: Westrex Corp. line. COUNTRIES SERVED —Argentina, Paraguay, Uruguay.

AUSTRIA

ELECTRO AKUSTIC GES. M.B.H., Neubaugasse 2, Vienna VII. PERSONNEL—F. H. Strohmaier. Products Sold: National Theatre Supply line. COUNTRY SERVED—Austria.

AUSTRALIA

WESTREX CO., AUSTRALIA PTY. LTD., 24 Hunter St., Newcastle, New South Wales. Products Sold: Westrex Corp. line.

*HARRINGTONS, PTY., LTD., 386 George St., Box 4146, G. P. O., Sydney, New South Wales.

NATIONAL THEATRE SUPPLY CO. OF AUSTRALASIA, PTY., LTD., Film House, 251A Pitt St., Sydney, New South Wales. Cable Address: Vitavox — Sydney. Telephone: M-2231. PERSONNEL—*General Manager:* A. L. Graham. *General Sales Manager:* R. C. Smith. Products Sold: Gaumont-Kalee. COUNTRIES SERVED—Australia, Tasmania.

RCA PHOTOPHONE OF AUSTRALIA, PTY., LTD., 221 Elizabeth St., Sydney, New South Wales. Products Sold: Theatre and Sound Equipment.

RAYMAC SUPPLIES, PTY., LTD., 230 and 270 Elizabeth St., P. O. Box 3787, G. P. O., Sydney, New South Wales.

WESTREX CO., AUSTRALIA PTY. LTD., Broughton House, 181 Clarence St., Sydney, New South Wales. Products Sold: Westrex Corp. line.

NATIONAL THEATRE SUPPLY CO. OF AUSTRALASIA, PTY., LTD., 365 Queen St., Brisbane, Queensland. Telephone: B5150. PERSONNEL — *General Manager:* J. A. Welch. Products Sold: Gaumont-Kalee.

WESTREX CO., AUSTRALIA PTY. LTD., 167 Queen St., Brisbane, Queensland. Products Sold: Westrex Corp. line.

WESTREX CO., AUSTRALIA PTY. LTD., 62 Rundle St., Adelaide, South Australia. Products Sold: Westrex Corp. line.

*NATIONAL THEATRE SUPPLY CO. OF AUSTRALASIA, PTY., LTD., 91 Currie St., Adelaide, South Australia. Telephone: LA 3742. PERSONNEL—*General Manager:* K. G. Cleaver. Products Sold: Gaumont-Kalee.

GAUMONT-KALEE THEATRE SUPPLIES, 178a Flinders St., Melbourne, Victoria. Telephone: Central 1100. PERSONNEL—*General Manager:* K. C. Oldroyd. Products Sold: Gaumont-Kalee, Raycophone.

WESTREX CO., AUSTRALIA PTY. LTD., 358 Lonsdale St., Melbourne, Victoria. Products Sold: Westrex Corp. line.

WESTREX CO., AUSTRALIA PTY. LTD., 447 Murray St., Perth, Western Australia. Products Sold: Westrex Corp. line.

BELGIUM

BRITISH EQUIPMENT, S.A., 64 Rue des Plantes, Brussels. Telephones: 17.78.16, 18.09.73. PERSONNEL—*Director and General Manager:* Capt. R. H. Eliot. *35 mm. Sales:* Jef Slegers. *16 mm. Sales:* Michel Cledes. Products Sold: Gaumont-Kalee, Bell &Howell. COUNTRIES SERVED—Belgium, Belgium Congo, Luxemborg.

BROCKLISS SIMPLEX S.A., 109 Rue des Plantes, Brussels. *Manager:* André Bouju. Products Sold: National Theatre Supply line. COUNTRY SERVED—Belgium.

FIBROCIT, 26 Rue Masui, Brussels. Products Sold: Theatre Seats.

SOCIETE BELGE INDUSTRIELLE, S.A., 14 Square Marie-Louise, Brussels. Products Sold: RCA Theatre and Sound Equipment.

WESTREX CO., FRANCE-BELGIUM, 20 Place des Martyrs, Brussels. Products Sold: Westrex Corp. line. COUNTRIES SERVED —Belgium and Luxembourg.

BERMUDA

BERMUDA GENERAL THEATRES, LTD., Somers Building, Hamilton. Products Sold: National Theatre Supply Line.

BOLIVIA

PALACIOS Y CIA, Casilla de Correo 648, La Paz. Products Sold: National Theatre Supply Line.

S. A. C. I., Suers. de Simon F. Bedoya, Casilla 346, La Paz. Products Sold: RCA Theatre and Sound Equipment.

BRAZIL

R. EKERMAN, Rua Senador Dantas 76-15°, Rio de Janeiro. Products Sold: National Theatre Supply Line.

RCA VICTOR RADIO, S.A., Caixa Postal 2726, Rio de Janeiro. PERSONNEL—*Theatre Dept. Mgr.:* J. Wasser. Products Sold: Theatre and Sound Equipment. *Branches:* S. Paulo, Recife, Porto Alegra.

WESTREX CO., BRAZIL, (formerly Western Electric Co. of Brazil) Edificio Moda, 8th Floor, Rua Senador Dantas 15, Rio de Janeiro. Products Sold: Westrex Corp. line.

R. EKERMAN, Rua Conselheiro Nebias 263-1°, Sao Paulo. Products Sold: National Theatre Supply Line.

WESTREX CO., BRAZIL, (formerly Western Electric Co. of Brazil) Rua dos Guaianazes #153, Sao Paulo. Products Sold: Westrex Corp. line.

BRITISH HONDURAS

MACMILLAN BROTHERS, Belize. Products Sold: RCA Theatre and Sound Equipment. AREA SERVED—Colony of British Honduras.

BURMA

CINE SUPPLY CO., 264 Barr St., Rangoon. PERSONNEL — *Managing Partner:* Vijay Kumar. Products Sold: RCA Theatre and Sound Equipment.

G. K. THEATRE SUPPLY CO., LTD., Scott's Building, 528 Merchant St., Rangoon. Telephone: S-653. Products Sold: Gaumont-Kalee, Typhoon Air Conditioning Units. AREA SERVED—Union of Burma.

CEYLON

CEYLON THEATRES LTD., Regal Theatre, 8 Parsons Road, Colombo.

WESTREX CO., INDIA, Iceland Buildings, Galle Road, Colombo. Products Sold: Westrex Corp. line.

CHILE

CORPORACION DE RADIO DE CHILE, S.A., Casilla 1407, Santiago. Products Sold: RCA Theatre and Sound Equipment.

OSSA & MAX, Casilla 9820, Santiago. Products Sold: National Theatre Supply Line. COUNTRY SERVED—Chile.

WESTREX CO., ANDEAN, (formerly Western Electric Co., Andean) Bandera 172, Santiago. Products Sold: Westrex Corp. line.

COLOMBIA

J. GLOTTMANN S.A., Carrera 13 #24-15, Bogota. PERSONNEL — *President:* Jack Glottmann. Products Sold: National Theatre Supply Line and RCA Theatre and Sound Equipment.

WESTREX CO., CARIBBEAN, Calle 23, No. 5-90, Bogota. Products Sold: Westrex Corp. line.

*CINE COLUMBIA, S.A., Medellin.

COSTA RICA

EMPRESSA TEATRAL "URBINI," Apartado Correo 627, San Jose. Products Sold: RCA Theatre and Sound Equipment.

PAN AMERICAN TRADING CO., LTD., Apartado 2018, San Jose. PERSONNEL—*Owner and Manager:* Francisco Pena. Products Sold: National Theatre Supply Line. AREA SERVED — Nicaragua, Honduras, Guatemala, Salvador, Costa Rica.

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JOSE RAVENTOS, Apartado 1147, San Jose. Products Sold: RCA Theatre and Sound Equipment.

DENMARK

BANG & OLUFSEN A/S, Jernbanegade 4, Copenhagen. PERSONNEL—L. A. Duus Hansen. Products Sold: National Theatre Supply Line.

NORDISK KINOTEKNIK A/S, Frederiksberggade 16, Copenhagen. Telephone: Central 11.666. PERSONNEL—*Managing Director:* Jorgen S. Jorgensen. *Technical Director:* Max Scharnberg. Products Sold: Gaumont-Kalee, Ship Carbons, Victor Greyline, and Ampro.

WESTREX CO. A/S, Vesterport 481, Copenhagen. Telephone: Central 5598. Products Sold: Westrex Corp. line.

DOMINICAN REPUBLIC

CLAUDIO FERNANDEZ, Avenida Mella No. 97, Ciudad Trujillo. Products Sold: RCA Theatre and Sound Equipment.

JOAQUIN GINEBRA, Apartado 902, Ciudad Trujillo. Products Sold: National Theatre Supply Line. AREA SERVED—Dominican Republic.

ECUADOR

*MR. JAMIE PUIG AROSEMENA, P. O. Box 89, Guayaquil.

ELECTRONICA S.A., Guayaquil. PERSONNEL—*Owner and Director:* Luigi Rota. *Manager:* Emilio Bini. Products Sold: National Theatre Supply Line and RCA Theatre and Sound Equipment. COUNTRY SERVED—Coast Zone of Ecuador.

SOCIEDAD RADIOTECNICA ECUATORIANA, Apartado 414, Quito. PERSONNEL—*Owner and Director:* Luigi Rota. *Manager:* Alessandro Patruno. Products Sold: National Theatre Supply Line and RCA Theatre and Sound Equipment. COUNTRY SERVED—Ecuador.

EGYPT

*GREEN'S COMMERCIAL AGENCIES, J. GREEN & CO., 37 Nebi Daniel St., Alexandria.

*ISIDORE LEVY, 22 bis, Avenue Fouad 1st, Alexandria.

WESTERN ELECTRIC CO. (NEAR EAST), 22 (Bloc C) Rue Fouad 1er, Alexandria. Products Sold: Westrex Corp. line. COUNTRIES SERVED—Egypt, Greece, Pakistan, Iran, Iraq, Arabia, Abyssinia, Eritrea, Aden; Italian, French, and British Somaliland; Syria, Lebanon.

*GREEN'S COMMERCIAL AGENCIES, J. Green & Co., Head Office, 147 Mohamed Bey Farid St., P. O. Box 600, Cairo.

W. A. LANCASTER, Head Office: 11 Emad El Dine St., Cairo. Sales: 4, Haret Soufi (Sharia Adly Pacha), Cairo.

WESTERN ELECTRIC CO. (NEAR EAST), 5, Rue Kasr-El-Nil, Cairo. Products Sold: Westrex Corp. line.

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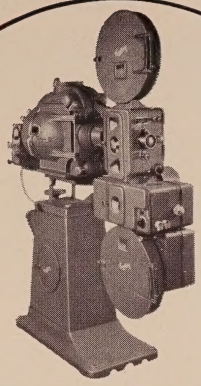

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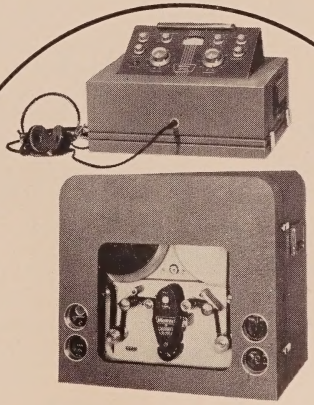

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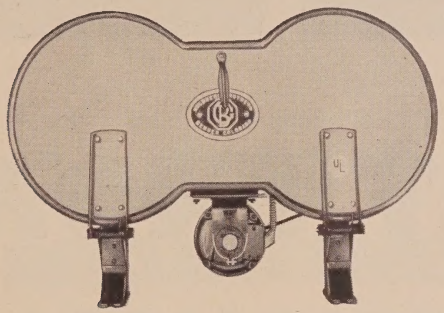

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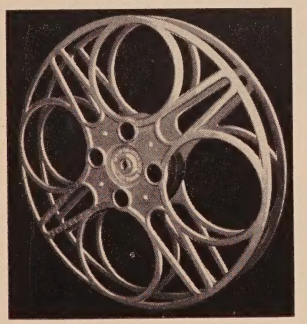

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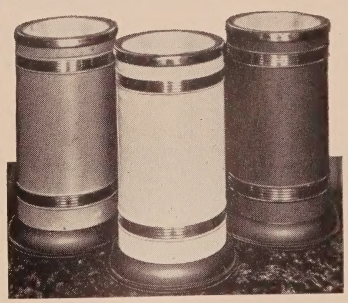

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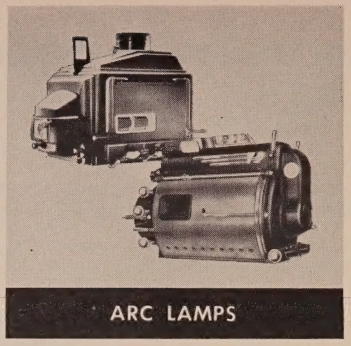

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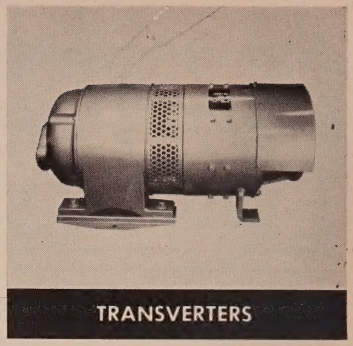

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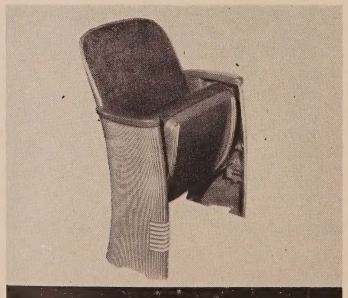

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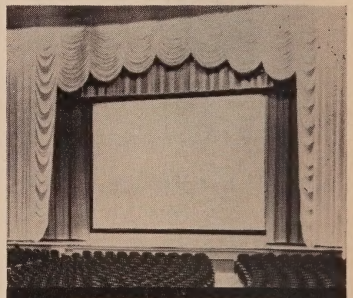

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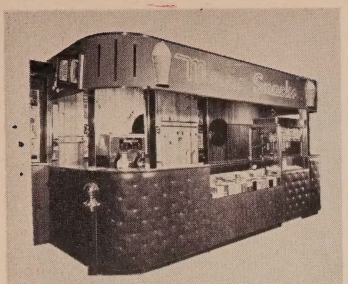

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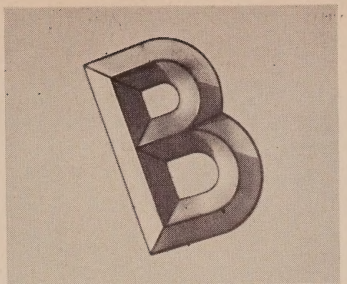

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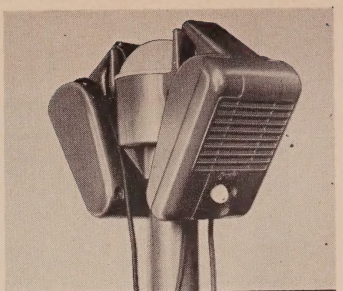

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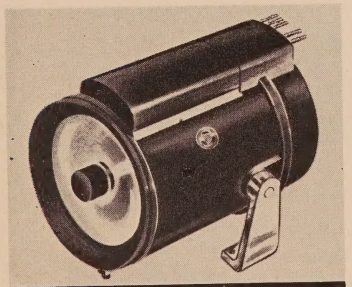

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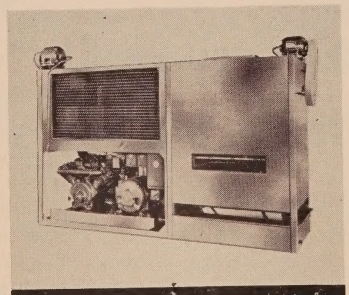

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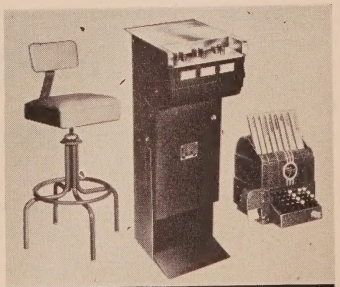

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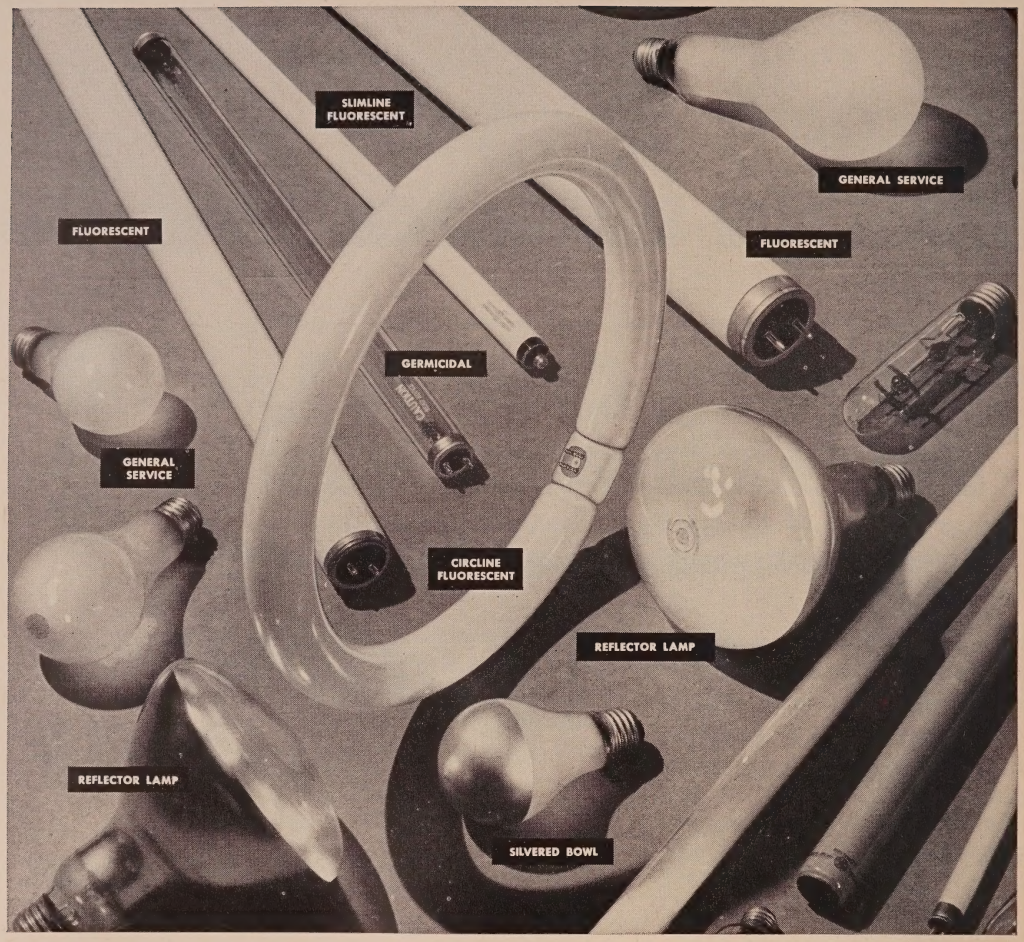

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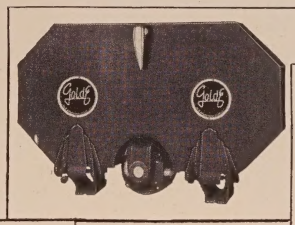

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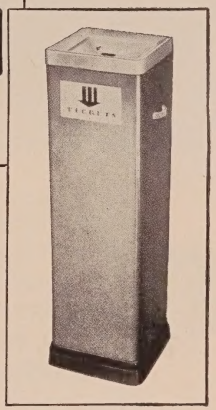

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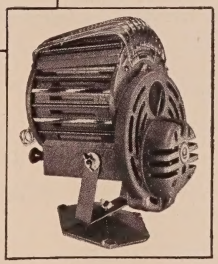

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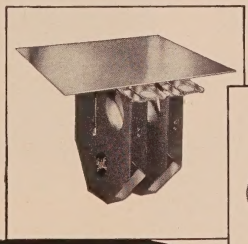

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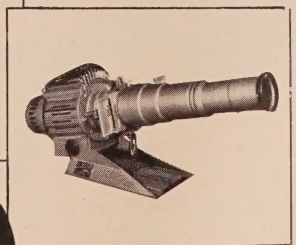

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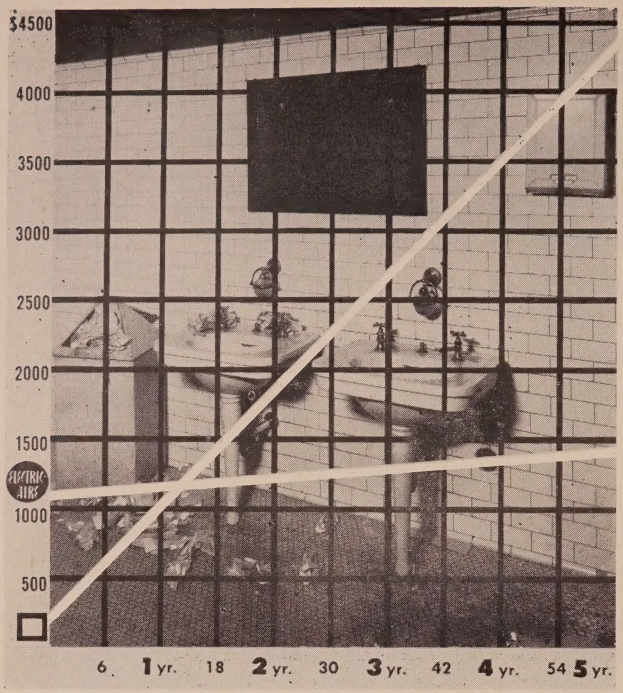

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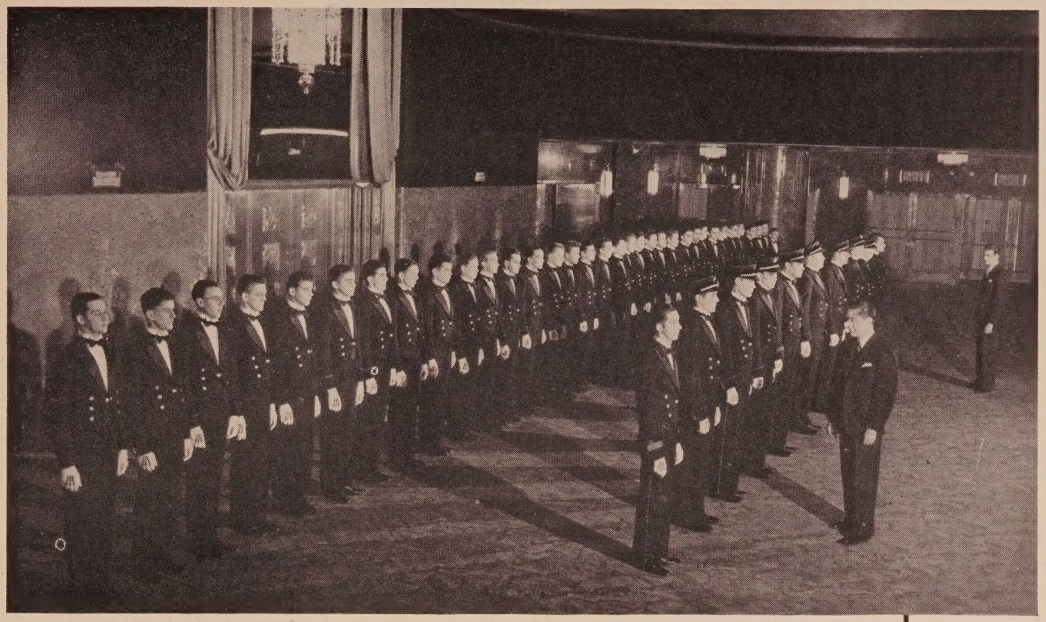

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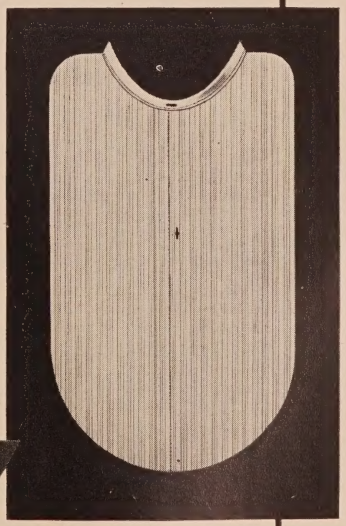

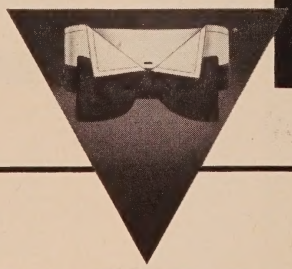

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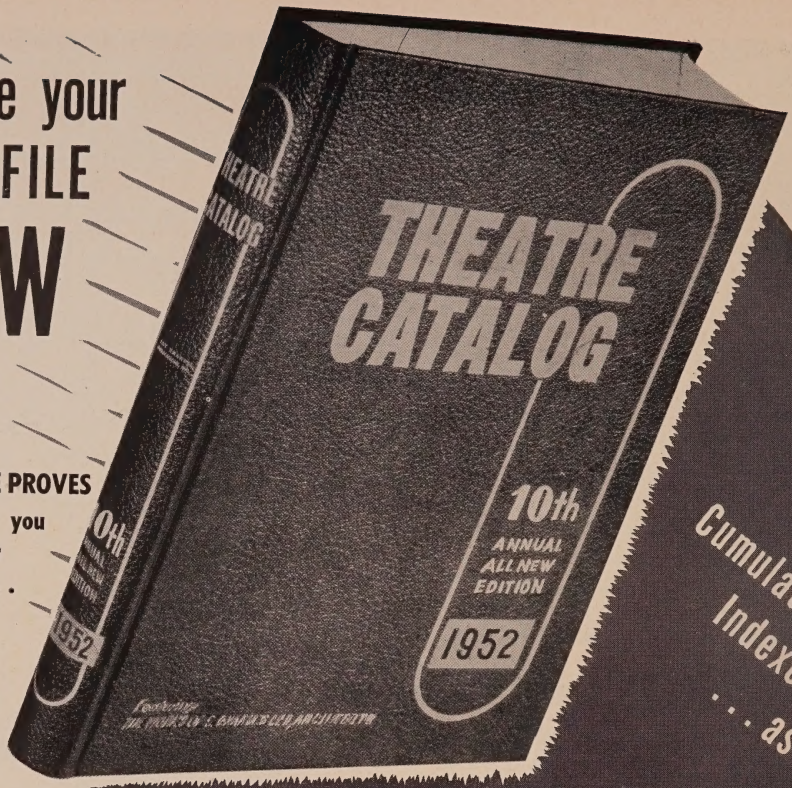

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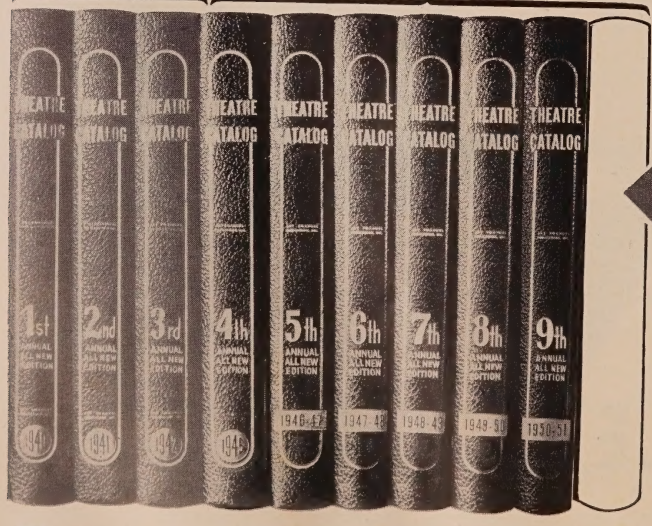

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METHODS, PRACTICES *and* MAINTENANCE

1952

Staff Supervision Through a Checkup Service

A Program to Eliminate Those Three Profit-Killers, Dishonesty, Inefficiency, and Slipshod Management

By HAROLD L. GROVES
President, Hargroves National Service System, Inc.

The nation's theatres lose millions of dollars annually as a result of slipshod management. Directly traceable to poor management, dishonesty and incompetency on the part of the staff, the various types of unpleasant conditions which discourage repeat patronage, annually divert large sums from the theatre till.

Although the trade papers have admonished theatremen for many years to remedy conditions which cut into box-office receipts, and have regularly pointed out how patron service pays off, there are still many exhibitors who are content to pay the penalties of mismanagement.

BRIEF: ***An entire program . . . both tangible and psychological . . . has been developed to impress the theatre staff with the risk involved in yielding to the temptations of dishonesty. Under the moral pressure and scrutiny of the system . . . employes undergo a mental conditioning which will eliminate their dishonest tendencies. In addition . . . the loss of patronage due to poor service and inefficiency is revealed to the management through frequent, secret on-the-spot checks of personnel.***

The program teaches managers, cashiers, doormen, ushers, and refreshment sales personnel the methods and techniques . . . that have proved successful in theatres throughout the country. Salesmanship and the building of patron good will are developed by constant on-the-job testing . . . followed by correction . . . then teaching of the right way to do the job.

Improved employe and customer relations are an almost automatic end result of the system. Through it, employes realize that their efficient service will be recognized . . . and commended . . . their shortcomings corrected . . . thus raising the quality of their work. When the employe is satisfied . . . he usually does his best to make patrons happy.

Why a Checking Service?

Checking services designed exclusively for the protection of theatre owners by specialists, who have know-how and practical theatre experience, offer an effective answer to dwindling profits and the actual loss of patron goodwill resulting from poor managerial practices and staff dishonesty.

One of the most prominent of these checking services, the Hargroves System, is a complete organizational "package" which provides the theatre owner with a remarkable tool for preventing and detecting employe dishonesty, training employes and checking on their efficiency and courtesy, theatre inspection, and numerous other important features necessary for smooth and profitable management.

The value of such a service is apparent especially where absentee ownership, as in the case of circuit operations, usually rules out the vigilant supervision possible with the owner on the job to check day-to-day activities.

The need of a checking service at the theatre—be it the Rialto in Podunk or Radio City Music Hall in New York—is emphasized by a recent comprehensive survey that was made as part of the services of the Hargroves System. Some 148 representative large and small theatres throughout the country were inspected without the knowledge of the managers, and the findings are revealed in the accompanying compilation (Fig. No. 1).

Ratings of "Unsatisfactory" were given for a variety of reasons. As an illustration, there is a right way and a wrong way of selling a ticket and answering an inquiry. Unfortunately, the wrong way seems to come more easily than the right way, and is usually enough to drive business away from the theatre. As can be seen from the survey of the 148 theatres whose cashiers were tested, only 23 proved satisfactory from the point of view of patron service.

Poor employe attitude can be especially detrimental in the case of the doorman, for he is the host in the absence of the manager. A glum, surly attitude on his part can seriously threaten repeat business, while a cheerful doorman helps to make the patron feel at home, and encouraged to return.

Fig. No. 1—Current Survey of Conditions in 148 Assorted Theatres:

	Number of Theatres	*Considered Satisfactory*	*Considered Unsatisfactory*
Patron Service:			
Cashier	148	23	125
Doorman	148	31	117
Usher	148	26	122
Service and Sales at Concession	148	33	115
Physical Services:			
Washrooms	148	20	128
Front of House	148	125	23
Heating or Ventilation	148	122	26
Projection and Sound	148	132	16

AT THE RIVOLI, N. Y. Montague Salmon, managing director, receives the Hargrove's "Seal of Service" decal from Harold L. Groves. This seal mounted on the boxoffice accents the supervision to personnel and public.

Consistently good service does not end until the patron has seen the picture and has left the theatre. Prompt, courteous service must await him at the confection stand and in the auditorium as he is ready to take his seat.

How can you, yourself, determine the efficiency and morale of the staff and the degree of patron service which your customers are receiving?

The answer is you can't. We all know that employes are at their best behavior when the boss is around, making it virtually impossible for a theatre operator or manager to determine personally the extent of services offered when he is not present.

The Hargroves System

Hargroves uses a definite pattern when checking a theatre to evaluate the degree of patron service, the condition of the theatre, and the ticket system and procedure. First, the theatre is checked by inspectors who are total strangers to the theatre and who are outside of the theatre business so that their observations would not be colored by any knowledge of existing conditions within the industry. Each has been trained to make note of any irregularities they may see, with regard to both efficiency and honesty.

INVESTIGATORS pose as ordinary male or female patrons and purchase tickets in the usual manner.

Here is how the system works. Each inspector is given a set of forms known as "business builder reports," which include check lists for the cashier, doorman, usher, etc., plus a report for the physical condition of the theatre, and a summation report embodying an analysis of all the others.

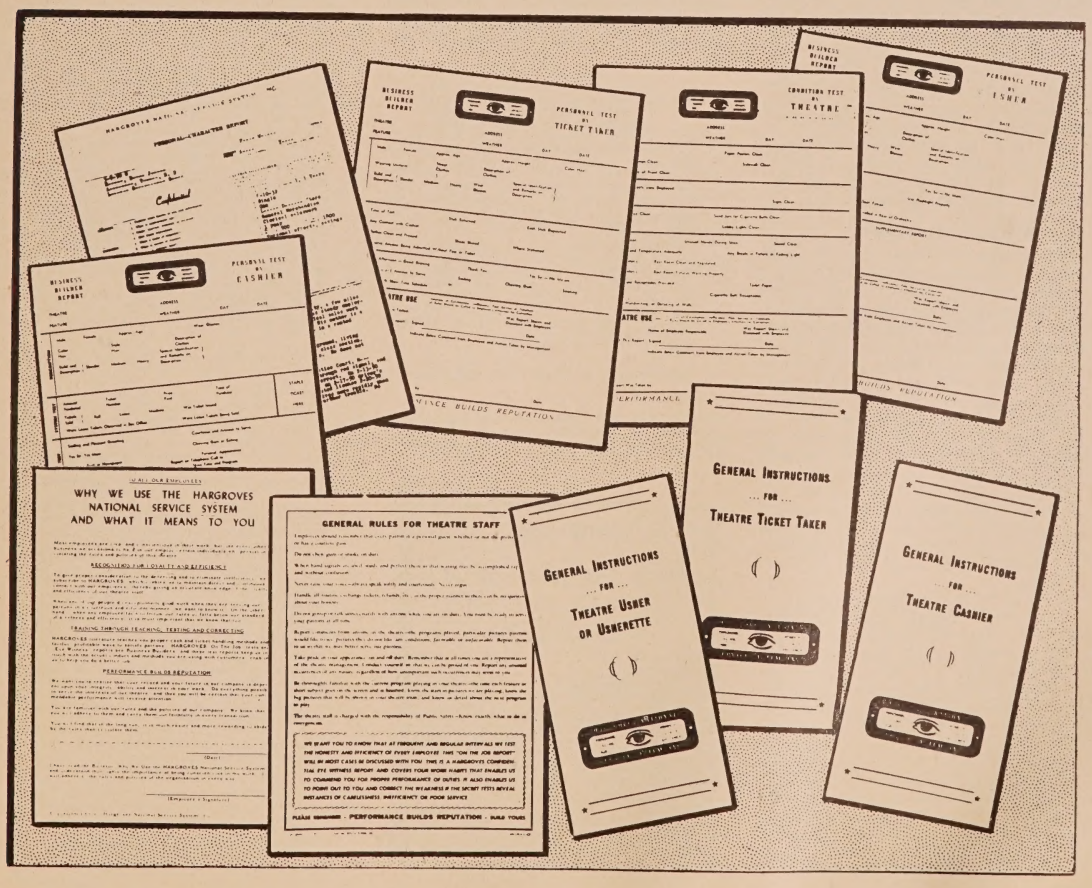
The report on personnel comprises a complete description of each employe contacted, details of all transactions, and observations on how they were performed. The report on the theatre's condition takes into consideration cleanliness and general appearance of the front, lobby, boxoffice, auditorium and restrooms, as well as the manner in which the picture is presented.

Checking Procedure

When checking a theatre, the first thing a Hargroves operator does is to call the theatre to find out what time the show goes on. This is the first courtesy test for the cashier. After receiving the information, the operator, either male or female, and posing as an ordinary patron, then goes to the theatre and buys a ticket from the cashier. Again the cashier is asked what time the show goes on, what part of the program is now on, and what time the show will be over. This introduction serves two purposes: it gives the operator a chance to check the condition of the boxoffice and see if any loose tickets are lying around, and enables him to evaluate the cashier's courtesy and efficiency.

The operator then observes the condition of the lobby, and hands his ticket to the ticket taker, again questioning as to what picture is playing, when it will be over, etc. While determining how

EDUCATIONAL and psychological efforts to both train and supervise include these typical forms and pamphlets for evaluating brains and honesty.



the ticket taker handles the stubs, the operator notes his courtesy and manner of dress.

Inside the theatre, the operator checks the condition of the back of the auditorium, then immediately goes to the restroom for a physical check of the toilet facilities. Such details are taken into account as cleanliness and ventilation, operation of fixtures, refuse receptacles, soap dispensers, cigarette butt receptacles, and markings or handwriting on walls.

After noting the condition of the restroom, the inspector makes a purchase at the candy counter to check on the service given by the attendant. He goes to the back of the auditorium and waits for an usher to show him to his seat. If no usher is immediately on hand, the inspector finds out where he is, and asks to be shown to his seat when the usher returns to his post.

When he is seated, the Hargroves operator observes the physical condition of the auditorium, whether the aisles and the space beneath seats are free of refuse, the temperature of the auditorium, and the quality of the sound and projection. Upon leaving the theatre, he rechecks some of the irregularities he may have observed coming in.

The operator then makes out his report, making sure to include a personal description of every employe he has checked, and attaching his ticket stub to the report as verification. Upon receipt at the company's headquarters, these reports are tabulated and summarized for presentation to the theatre operator subscribing to the service. Intended only as factual descriptions of prevailing conditions within a specific theatre, the reports do not list any remedial recommendations.

Psychological Approach

The theatre operator receives additional services when he subscribes to a qualified checking system. Besides these periodic checks of the theatre, Hargroves uses a psychological approach to stimulate the efficiency of the staff to its highest peak at all times. For example, a sign reading "Please observe all rules regarding admissions and sale of tickets" is placed in the boxoffice to create in the mind of those handling cash the feeling of risk if and when they may be inclined to commit an irregularity.

Another sign, for posting in the employe locker room or bulletin board, informs the personnel that the theatre is serviced by Hargroves and that they are subject to a check at all times. It reads:

To All Our Employes
Why We Use the Hargroves National Service System
And What It Means To You

Most employes are loyal and conscientious in their work, but like every other business we occasionally have in our employ certain individuals who persist in violating the rules and policies of this theatre.

RECOGNITION FOR LOYALTY AND EFFICIENCY

To give proper consideration to the deserving and to eliminate inefficiency, we subscribe to HARGROVES, which enables us to maintain direct and continuous contact with our employes, thereby giving us accurate knowledge of the loyalty and efficiency of our theatre staff.

When any of our people do exceptionally good work when they are serving our patrons in a courteous and efficient manner, we want to know it. On the other hand, when any employe fails to follow our rules or falls below our standard of alertness and efficiency, it is most important that we know that, too.

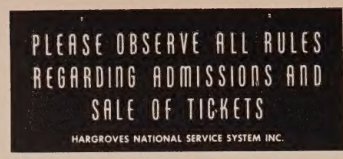
TRAINING THROUGH TEACHING, TESTING AND CORRECTING

HARGROVES literature teaches you proper cash and ticket handling methods and tactful profitable ways to satisfy patrons. HARGROVES "On The Job" tests and "Eye Witness" reports are Business Builders, and these test reports keep us in touch with the actual conduct and methods you are using with customers, enabling us to help you do a better job.

PERFORMANCE BUILDS REPUTATION

We want you to realize that your record and your future in our company is dependent upon your integrity, ability and interest in your work. Do everything possible to serve the interests of our theatre, and thus you will be certain that your commendable performance will receive attention.

You are familiar with our rules and the policies of our company. We know that you will adhere to them and carry them out faithfully in every transaction. You will find that in the long run it is much easier and more rewarding to abide by the rules than to violate them.



SIGNS are ever-present reminders. (Top) Handlers of cash feel the risk in irregularities. (Center) Public and personnel are reminded of watchful supervision. (Bottom) The public is told of service.

TO THEATRE PERSONNEL the approach is one of instruction, and impressing them with the importance of their work which is being appraised.

One bulletin written for managers stresses the importance of patron service and tells how the manager can have his theatre render the utmost in courtesy, comfort, and cleanliness. Its message is so well put that it is worth presentation here in its entirety:

Set Your Standards High!

As the manager of your theatre, naturally you set the pattern of behavior, appearance and efficiency for all the staff. And so, your own neatness, courtesy and friendliness will be reflected in their actions.

Your staff is a team—you're the captain! Be consistent in your handling of your team. If employes break rules, administer discipline promptly and without favoritism. Remember, a manager who is easy to work for one day, difficult the next, confuses his employes and weakens their morale.

"Call signals" by telling each person exactly what he is to do. But don't stop there! Tell him **why** and **when!** A man will always do a better job when he understands **why** he's doing it.

Set up a system of work schedules and assign definite duties to specific people. Indoctrinate everyone on the staff with the practice of "Do it now," and if a job must be postponed, give a completion date and follow it through.

Show respect for your staff. Develop their capabilities. Let every employe feel that he or she is **participating** in the operation of the theatre and is responsible for friendly, courteous service to the public.

Refund the Money—Keep the Good Will!

Once upon a time — remember? — you returned a retail purchase for some good reason and the clerk treated you like an arch criminal. That was probably the last purchase you made in that store! Today, however, refunds in stores, theatres, in fact, **every** line of business are handled with tact and intelligence. Today, a theatre staff member grants a refund (in accordance with refund policy) as graciously as he sells a ticket! Patrons have a way of comparing notes, so be consistent in handling refunds. See to it that all refunds and exchange tickets are handled in the prescribed manner, so there will be no question concerning anyone's honesty.

Control Inventories—Cut losses!

We could build up an impressive total of house receipts by bringing the best pictures in town to your screen. And yet, if property losses leaked away your profits, you might be running in the red at the end of the month! Be on a keen lookout for pilferage. Keep in mind that every single can of paint, light bulb, paint brush, towel and bar of soap that is purchased for the theatre helps **make** money; and that every such article damaged, missing or stolen **loses money.** You **can avoid** these profit eroding losses! First, strictly enforce your rule, "A place for everything and everything in its place." Next, follow the theatre's policy for frequency and extent of inventories. Accurate inventories may mean the difference between profit and loss! Suspicious losses should never go unchecked. Continuous losses can snowball to giant size!

Their Lives Are in Your Hands!

Think of your responsibility—your greatest of all—for the men, women and children who sit trustingly inside your theatre! Therefore your staff **MUST** know what to do **instantly** in case of fire, accident, panic, illness or other emergency. Post in a conspicuous place (accessible 24 hours a day) the telephone numbers of police and fire departments and hospitals—also the location of the nearest fire alarm. Insist that broken seats, defective or loose wiring, broken plaster and other hazards be reported. And every accident, even the most trivial, should be reported to you at once. Enforce smoking rules strictly. Have everyone keep an eagle eye out for patrons' matches and lighted butts. For example, an usher's flashlight, rather than a patron's match, **safely** lights a search for something lost. Flashlights, you know, can't set fire to oily popcorn bags. Train the staff to pick up candy wrappers and popcorn bags as fast as they're dropped. Be **positive** that lights and exit doors will **work** in an emergency. Fifty per cent of all fires originate in the projection booth. Make yours zero per cent!

Treat Tickets as Cash!

You're careful to keep your currency under lock and key. Do the same with tickets! Record the numbers of every lot assigned to the cashier and keep the record, as well as the valuable tickets, locked up night and day!

Can Guests See and Hear in Comfort?

Here's an interesting experiment. Try being a guest in your own theatre every now and then! Sit in **several** locations in the house. Check the projection and sound from all angles. By seating yourself in the last few rows, discover how much lobby and street

noise filters through the theatre. Temperature? Ventilation? Have your ushers promptly report complaints from patrons on these all-important comfort features!

Cleanliness—a Star Attraction

Most women patrons—yes, and men, too—are downright fussy about a theatre's housekeeping. A general look of untidiness mars their enjoyment of the show. They may look for entertainment elsewhere. They may keep their children away from your theatre for good. So welcome your guests with a clear, sparkling boxoffice window (the better to show your cashier's friendly smile) and follow through with neatness and cleanliness in every part of the theatre. And remember, nothing gives a shabbier appearance than torn carpets or broken seats. Your theatre should have a clean odor as well as a clean look. Every inch of restrooms (including the hard-to-clean places) should be spotless. There should never be shortages in restroom supplies. As every efficient manager has proved, good housekeeping is not only good business—it's good for morale! A clean, tidy theatre inspires the whole staff to smarten up!

This bulletin, along with others containing helpful information on ticket systems, running a candy counter, fire prevention and control, first aid, handling robberies, etc., are sent out regularly to acquaint managers with correct procedures and to give employes, themselves, a feeling that management is helping them do their jobs easier and faster. This is another factor in achieving peak efficiency in the staff.

To acquaint staff members with the correct procedures in the performance of their duties, Hargroves supplies individual booklets of general instructions for the cashier, ticket taker, and ushers or usherettes.

Following are the instructions outlined for the cashier:

1. Smile—Your appearance should be neat, clean, and attractive—and S-M-I-L-E.
2. Keep your boxoffice and shelves, etc., clean at all times. Never chew gum, eat candy or food, or smoke while on duty.
3. Answer your phone promptly—five seconds is a long time to wait for someone to answer. Speak clearly and distinctly. Listen carefully. When answering the phone be sure to say "good afternoon" or "good evening, . . . Theatre," and remember that a voice can smile as well as a face. End your conversation with "Thank you for calling." Do not tie up the phone with unnecessary incoming or outgoing personal calls.
4. Have no unnecessary conversation with the doorman or other employes, and do not visit with friends. Keep the space in front of your boxoffice clear so that patrons can find ready access to it. Where conversations of a business nature are necessary, please remember that patrons have a priority on your attention.
5. Remember that you can make friends for the theatre by showing patrons that you are courteous and anxious to serve.
6. Be careful in handling refunds and exchanges; handle them implicitly according to instructions, so there can never be any question about your honesty.
7. See that proper boxoffice signs are in place at all times.
8. Do not read magazines, books, or newspapers while in the boxoffice.
9. Do not manicure nails, etc., while in the boxoffice.
10. The door must be locked at all times.

Hargroves' general instructions for the ticket taker are as follows:

1. Your primary job is to admit patrons upon presentation of a ticket or pass. Use tact and diplomacy at all times. Disputes arise when patrons present insufficient number of tickets, when teen-agers try to get in on a child's ticket, and when parents try to pass a child in who should have a ticket. Don't act as though the patron is trying to cheat. Explain diplomatically and good naturedly and you will prevent a complaint, and gain the patron's good will.
2. Have a schedule of the running time of the show and be polite when giving information.
3. Be sure to tear every ticket in half and deposit it in the receptacle provided.
4. Say "thank you" when you return stubs. Do no smoke or chew gum while on duty.
5. No one should pass your door without a ticket or pass as provided by theatre regulations.
6. Handle pass-ins or pass-outs, exchanges, and refunds in the approved manner.
7. Under no circumstances are you to have unnecessary contact or conversation with the cashier.
8. Be sure to thank your patrons entering or leaving the theatre and remember—nothing makes a patron feel at home so much as a friendly welcome from the doorman. Be polite and courteous and, above all, be sure that your friendly greetings are enthusiastic and sincere.
9. Report to the management if the theatre front, lobby floors, foyer floors, men's restrooms, etc., are dirty.
10. Do not visit with friends or acquaintances or permit anyone to loiter near the theatre entrance.

The company's manual for ushers and usherettes, like the other booklets of general instructions, serves as a refresher course and constant guide to old employes and as orientation material for new employes. Its recommendations are as follows:

1. Extend a friendly welcome to your patrons entering and leaving the theatre, by extending a courteous and "anxious to serve" attitude.
2. Be careful in your method of handling exchanges, refunds, and be sure that the proper procedure is followed implicitly so that there can never be any question of your honesty.
3. Be enthusiastic in caring for the comfort and wants of your patrons. When seating a patron always be sure to say "excuse it, please," and "thank you" to aisle seat patrons.
4. Never use a flashlight in such a manner that it will attract the attention of the patrons and detract from what is happening on the screen. Keep the flashlight pointed to the floor at all times.
5. Pay special attention to the aged, to children, and particularly to women with children in arms.
6. Noisy babies are a problem and you must be very diplomatic but yet accomplish your purpose in quieting such disturbances without offending anyone.
7. Know your hand signals and use them so that your work can be accomplished with no disturbance whatsoever.
8. Know exactly what to do in case of emergency.
9. Report **immediately** to the manager defective sound, defective light on the screen, poor ventilation, insufficient heat.
10. Do not visit with friends, acquaintances, or patrons, or allow them to loiter near your station.

Each of the three instruction booklets detailed above further reminds employes that they are constantly subject to inspections by Hargroves operators with this message:

> We want you to know that at frequent and regular intervals we test the honesty and efficiently of every employe. This "On The Job Report" will in most cases be discussed with you. This is a Hargroves Confidential Eye Witness Report and covers your work habits that enable us to commend you for proper performance of duties. It also enables us to point out to you and correct your weakness if the secret tests reveal instances of carelessness, inefficiency or poor service.

Teaching, Testing, Correcting

Today it has become a recognized fact in every business that one of the most effective means of building business is to institute a training program. But before a theatre can achieve the ultimate in good patron service, there must be thorough training at all levels. The training system described above is based on the fundamental educational process of teaching, testing, and correcting. The program builds patronage by **teaching** the staff how to "sell the theatre," **testing** them for errors which lose sales and customers, and **correcting** the weaknesses indicated in the reports of inspectors.

All of the foregoing would have only partial value unless there is a follow-through. Teaching employes the correct technique or giving written instructions is not in itself an adequate program, for it is easy to tell the staff how to act courteously and perform their duties efficiently, but when there is no incentive they are bound to revert to their old habits. When an employe is once given a copy of an inspector's report and is informed that he will be tested by a theatre specialist coming to the theatre as a regular patron, a goal has been provided and there is the incentive to practice what is being taught.

Employes who prove to be up to your standards should be commended for their efforts and encouraged to continue their good work. Employes whose efficiency you consider below par should be commended on that phase of their work performed correctly and shown that if they can do well in one respect they can do a 100 per cent perfect job with a little more effort. Their weaknesses should be discussed with them and they should be told tactfully how to remedy their shortcomings.

One of the progress signs to look for in the program is an employe's remark that he knows a tester was in the theatre the previous night. This is a sure sign that the program is working, as it indicates that the staff realizes that almost any patron might be a tester and that they are alerted to their responsibilities.

Additional Services

Additional services offered by the Hargroves organization include reports on refunds, employe irregularities and violations, and detailed investigations of new employes. Refund reports disclose any loopholes in the theatre refund system which might cause losses. At the request of subscribers, the Hargroves educational department sends suggestions for setting up a safe system for handling refunds. All improper handling of cash and tickets are reported on the employe irregularities report and a detailed summary of the case findings is sent to the theatre management. Every violation is an indication of an employe's disregard of policy, either with dishonest intentions or carelessness. This information is relayed to the management in the violation reports. Upon request from a subscriber, every new employe, regardless of position, will be thoroughly investigated with particular emphasis on personal, family background and former employment. Special reports of such investigations are prepared on a cost basis.

Seal of Service

When a theatre has fully corrected unsatisfactory conditions and has improved its patron services, it is presented with the "Hargroves Seal of Service" to display at the boxoffice. A facsimile of the seal appearing in the company's national advertising, it informs the public that they will receive the utmost in comfort, courtesy and cleanliness.

The entire program, both in its tangible and psychological aspects, is a sound one, built on the proved principles of good theatre management. Improved employe and customer relations are an almost automatic end result of the system. Since most employes want to do a good job, their regard for management is raised when they know management is helping them do a better job. When the employe is satisfied that he is doing his best work, is free from the temptations of dishonesty, and knows you are aware of his good work, he'll do his best to make the theatre's patrons happy—and usually succeeds.

Special Copy for Drive-In Trailers

Trailers Are an Effective Means of Advertising And of Value in Promoting Efficient Operation

One of the most effective showmanship media and operational tools at the command of drive-in operators is the screen trailer. Carefully prepared and tailored to meet special needs, trailers can perform such a variety of functions as welcoming patrons, advertising services, facilitating traffic control, selling refreshments, announcing promotional stunts and giveaways, and building box office by creating goodwill.

Trailers are also extremely valuable aids to the solution of special problems that may repeatedly interrupt the smooth flow of operations or constantly be an obstacle to maximum profits. Too many in-car speakers being lost or damaged might be the problem, or below-par refreshment stand sales, "off night" drops in attendance, or accidents might be particular sources of anxiety to the management. In such cases, and where just about any other similar problems exist, specially designed trailers can lead the way toward eliminating difficulties and improving the quality of service.

BRIEF: ***While screen trailers serve a variety of important functions at drive-ins . . . ranging from welcoming the public at the start of the season to announcing the closing date in the fall . . . outdoor showmen may have overlooked the need for many kinds of trailers which could build their boxoffice returns and make the job of management much simpler. Presented as typical trailer copy for a variety of general applications are stock messages prepared by the two principal makers of trailers, National Screen Service and Filmack. The examples given should suggest countless variations . . . adapted to particular showmanship needs . . . to boost business and make the drive-in operate more smoothly.***

Veteran outdoor showmen and newcomers to the field of drive-in management alike, while they may be adept at performing all other duties of theatre operation, quite likely may be conspicuously lacking in the special talent required to compose effective trailer copy. Moreover, they might well have overlooked the need for particular types of trailers which could improve their business and make the job of management an easier one.

The two principal makers of trailers, Filmack and National Screen Service, both offer completely prepared copy applicable to a wide variety of special drive-in needs, examples of which are presented below for the dual purpose of suggesting occasions for which trailers may be used effectively, and showing how the copy might be written for each use. While National Screen Service and Filmack supply trailers worded exactly like the samples shown below, the drive-in operator may change or rewrite any of these stock messages, or submit copy completely of his own writing to meet particular requirements.

Welcome

In greeting old friends and new patrons with a friendly message to tell them you are glad to see them back for the start of another season or to acquaint the public with a newly opened theatre, the welcome trailer is a sure-fire goodwill builder. It can be written in an informal, chatty style or in a more formal but nonetheless sincere manner, whichever is more appropriate to the particular theatre. The welcome trailer can serve to call attention to new improvements and stress the unique advantages of attending a movie under the stars. Following are some examples:

•

(National Screen Service)

WELCOME TO SOMETHING NEW UNDER THE MOON! . . . The (Name) Drive-In Theatre . . . the last Word in open air Entertainment designed by experts to bring you the ultimate in Motion Picture perfection. No expense has been spared to provide you with acoustically perfect private Speakers . . . a giant clear vision Screen . . . A modern and complete SNACK BAR . . . comfortable and convenient Lounges for Men and Women . . . a fascinating Playground for the youngsters . . . and, for YOUR BEST ENTERTAINMENT — the world's Finest Movies! Tell your friends! Bring the Family! . . . and come often to the (name) Drive-In Theatre—the newest Theatre under the moon!

•

(Filmack)

Welcome to the (Name) Drive-In Theatre . . . One of America's Largest and Finest Outdoor Theatres!
In dedicating this modern open-air theatre to the amusement loving people of the (Name) City area, we pledge ourselves to maintain the highest standard of operation.
You'll always enjoy excellent entertainment in complete comfort. The show goes on rain or clear.
The very best projection equipment has been installed in our booth to assure clear bright pictures on our mammoth screen.
This theatre is engineered so that from any angle there is no distortion of the picture.
And our latest type (Name) Sound Systems with individual sound speakers brings you the most faithful reproduction of the music and spoken word yet devised.
Specially trained attendants are ever on the alert to serve you with the utmost courtesy and dispatch.
A wide variety of delicious refreshments may be purchased in the spacious canteen in the (location).
When entering theatre please park as directed by our courteous attendants.
When leaving please turn off speaker, and replace it in basket.
This theatre will be open every evening at dusk . . . rain or clear.
To you our patrons, we wish many happy hours of relaxation and enjoyment in the comfort of your own cars as you watch our stellar screen attractions.
Attend often, bring the family. Enjoy all the Big Pictures under the stars at the (Name) Drive-In one of America's Finest Outdoor Theatres!

(National Screen Service)

It's SPRING again! And we take pleasure in welcoming you back to another season of GRAND Entertainment at the (Name) DRIVE-IN THEATRE. Here you will find every delightful feature of Movies under the stars . . . while relaxing in the comfort and privacy of your own car! . . . and HERE you will find the very best in fine motion picture entertainment! So load up your car with your family and friends and come to the (Name) DRIVE-IN THEATRE!!

•

(National Screen Service)

Hi! Folks! GLAD TO SEE YA! It's mighty nice to have our friends back for another big season of fine outdoor entertainment! We've brightened up the place a bit . . . put all speakers and equipment in tip-top shape . . . added a few new treats to the snack bar . . . and spent the winter lining up a grand program of motion pictures to make this your biggest outdoor Movie season! We know you'll enjoy it! And now, ON WITH THE SHOW!

•

(National Screen Service)

WELCOME BACK! We're glad you're here,
To be with us another year!
You'll sure enjoy this brand-new season
Of entertainment! Here's the reason:
Our feature hits are best of all,
Our Drive-In comfort is "on the ball"!
We've gone all-out to please you, so . . .
To get the mostest for your dough,
Remember there's a treat for you,
At this, your EVENING RENDEZVOUS!

•

(Filmack)

Welcome to the New (Name) Drive-In Theatre! This night a dream comes true! For months we have planned and worked toward this hour and now it has come.
The hour when it is our pleasure to open our hearts and doors to admit you to the new (Name) Drive-In Theatre, which we proudly present for your entertainment and enjoyment.
We pledge to provide entertainment and relaxation to thousands . . . and to contribute to the business, social and cultural progress of our community.
And this, the new (Name) Drive-In Theatre is for your outdoor entertainment and pleasure, all during the spring, summer and fall.
We are fervent in the hope that the hours you spend with us shall be pleasant.
With a hearty handshake and a cordial welcome, we greet you now and always!
The (Name) Drive-In Theatre.

Instructions

Instructional trailers, reminding patrons to drive within speed limits, exercise caution in disposing of cigarettes and matches, handle speakers with care, and to observe the rules established for the comfort and safety of all, will help prevent accidents before they start and reduce managerial problems. In every audience there are probably patrons who are attending your theatre, or any drive-in, for the first time. Instructional trailers are especially important in orienting these newcomers. Trailers of this type are most effective when written in a straightforward manner which clearly states the rules and requests compliance with them. However, an informal "cute" message like the first of those following will put a single point across very well:

(Filmack)

There is the cutest little fellow asleep in the car next to you. He has had an awfully busy day catching robbers and shootin' Indians. Please don't scare him half to death by blowing your horn. Thank you.

●

(Filmack)

The (Name) Drive-In Theatre Welcomes You! We are happy to announce that we have installed a new individual SPEAKER SERVICE and hope you will cooperate in the handling of it.

Just Follow these simple directions . . .

1. Take Speaker from post and hang it on the inside of your car window.
2. Turn volume control knob to regulate volume you desire.
3. When leaving, be sure to return Speaker to the Speaker Post.

●

(National Screen Service)

Please keep ALL LIGHTS out during the performance . . . complete darkness is necessary for COMPLETE enjoyment of the picture! . . . If you MUST leave while the show is in progress, do NOT put on your bright lights or blow your horn! . . . PLEASE COOPERATE!

●

(Filmack)

Welcome to the (Name) Drive-In Theatre. For everyone's complete enjoyment will you please follow these simple rules:

Adjust your car on the ramp to obtain a clear view of the screen. Park your car so that you will take up only one space between the speaker posts.

Play safe . . . watch the children . . . both your own and the others too.

Please refrain from honking your horn, flashing your lights, or putting your foot on the brake pedal of your car.

Use your emergency brake or leave your car in gear to keep it on the ramp. This eliminates your stop light flashing on and off, and disturbing the people in back of you.

After you have seen the show, please remember . . . before you start your car, or even release the brake, please remember to replace your individual speaker on the post along side your car.

●

(National Screen Service)

COMPLETE DARKNESS is essential to the proper enjoyment of our shows. Please cooperate by keeping ALL LIGHTS OUT during the performance. If you MUST leave during the show . . . DO NOT use your Bright Lights! Thank you!

●

(Filmack)

Remember . . . Before moving your car . . . Please . . .

1. Replace speaker on post.
2. Be sure speaker cable is not caught in your car or on door handle.
3. Drive Forward and to your Left. Do not back up.
4. Enter exit lane slowly.
5. Keep lights Off until you leave park. Thank You and Hurry Back!

●

(National Screen Service)

PREVENT ACCIDENTS . . . by TURNING OFF your IGNITION . . . and SETTING your HAND BRAKE . . . NOW! For SAFETY'S SAKE . . .

PLEASE COOPERATE!

●

(National Screen Service)

NO BUTTS about it, Folks! . . . Lighted cigarettes are dangerous! . . . Don't flip your lighted cigarettes out of your car! . . . Please dispose of them in your auto ash tray!

Services

Extra services are easy to provide and your patrons expect them, but you have to shout about them or the goodwill and boxoffice boost they are intended to provide will be lost if no one knows they exist. Services trailers are absolutely essential to call attention to restroom and refreshment facilities, laundry or shopping services, lost and found departments, free gas or heaters, tire repairs, playgrounds and rides for the kiddies, and the like. The copy should be slanted to stress the fact that these extra services are really **extra**—and that they have been provided for the added enjoyment and convenience of the patrons.

●

(National Screen Service)

Car Service

WE ARE PREPARED for EMERGENCIES! . . . If your auto won't start . . . If you discover a flat tire . . . If your car is in need of some quick first aid . . . Call an attendant . . . We have an experienced AUTO MECHANIC at hand to serve you!

●

(National Screen Service)

Lost Ignition Keys

If you've misplaced your IGNITION KEY . . . and can't start your car . . . tell the MANAGEMENT! We'll call for a MECHANIC or EMERGENCY TRUCK! Just another service of the (Name) DRIVE-IN!

●

(Filmack)

Free Coffee

It's Kinda C-o-o-l Tonight, Folks . . . and we want you to be comfortable.

So, we're inviting All of You to enjoy a Hot Cup of Coffee, Free at our Refreshment Building.

Yes, It's On The House! . . . so visit our Refreshment Building Now or anytime during the show For Your Free, Hot Coffee!

●

(Filmack)

GOOD EVENING! The music you are about to hear is for the purpose of testing your individual sound speaker.

Please adjust the volume control on your speaker to suit your own convenience.

If you cannot hear the music . . . please call an attendant.

(3-foot pause)

Have you visited our 100 foot Snack Bar in the Refreshment Building located in the center of the theatre?

There you will find a wide variety of delicious food and drinks.

And mothers need not skip baby's feeding when they visit the Outdoor Theatre—Bottle Warmers have been provided in the Refreshment Building where baby's formula may be heated FREE of CHARGE.

Yes, there's everything at the (Name) Drive-In for a pleasant evening.

For those families that come early, our children's playground opens an hour and a half before showtime every night.

Here the children will find teeter-totters, merry-go-rounds, slides, all for their enjoyment.

And also, they may enjoy a ride on our miniature railway—or a pony ride—or play the 18 hole miniature golf course.

The playground is open every evening until the show starts.

After you've seen the show and are ready to leave, please don't back your car—just drive forward and turn to your right.

In this way, everyone will be able to leave the park speedily and safely.

And before you start your car or even release the brakes, please remember to replace your car speaker on the post alongside the car . . .

Because if you don't you might break the window glass or scratch your car.

You'll find that our show every night includes at least two cartoons for your enjoyment as well as that of the youngsters.

And now . . . if you have your speaker adjusted exactly right, we'll start the show.

●

(National Screen Service)

Playground

It's more FUN than a Circus! . . . when you bring the KIDS to the (Name) DRIVE-IN THEATRE! We have a Modern KIDDIES PLAYGROUND . . . with swings, slides, rides . . . and a trained attendant to care for the youngsters! Next time . . . Come Out Early! Treat the KIDS to our FREE PLAYGROUND! . . . and make your DRIVE-IN visit . . . FUN FOR EVERYONE!

●

(National Screen Service)

Page Service-Doctors

DOCTORS! If you expect a CALL for your services during the show, please leave your Name and ramp location with an ATTENDANT! This is a free PUBLIC SERVICE of the (Name) DRIVE-IN.

●

(National Screen Service)

Auto Heaters

Your car has been provided with an IN-CAR HEATER, so that you may enjoy the Show in Complete Comfort, on C O O L evenings! Please be sure to rplace the Heater on the Post beside your Car, before leaving! and PLEASE NOTE! The (Name) DRIVE-IN'S Heaters are exclusively designed to work on this theatre's electric circuit only! Do not try to disconnect the Heaters!

THANK YOU!
THE MANAGEMENT

●

(Filmack)

Laundry Service

Announcing another great service for our patrons! The (Name) Drive-In Theatre has installed a Complete Laundry Service!

Bring your Laundry! Have it washed and dried while you watch the show!

Modern New Machines . . . Dryers . . . and experienced launderers will do your work for you!

Just drop it off at the boxoffice as you enter . . . It will be taken to our Laundry Room in the screen tower.

Just pick it up when you leave . . . Laundered, Dried, and neatly bundled.

Only (Price) for each (No.) pounds of Laundry! Use our laundry service from now on!

●

(Filmack)

Insect Spray

Weather Forecast . . . Hot, Humid, Mosquito-filled nights ahead for (Name-town).

But Don't Worry! You can beat the heat and the Mosquitoes, too!

Just hop in your car and pay us a visit. Enjoy a good show and relax in Mosquito-Free Comfort!

New scientific "Fogging" Equipment sprays this area each day. You don't know it but the Mosquitoes do!

Just another reason why the (Name) Drive-In Theatre is your most comfortable form of Movie entertainment!

●

(National Screen Service)

Lost and Found

LOST SOMETHING . . . ?

Whether it's a wandering Child . . . a straying Pet . . . or a missing Purse . . . your chance of recovering it will be much better if you report the loss to our LOST AND FOUND DEPARTMENT! Any Attendant will be happy to help you.

●

(National Screen Service)

Free Program

FOLKS! . . . The (Name) DRIVE-IN invites you to visit often . . . to see our ENTERTAINMENT-PACKED Shows! We have a SWELL lineup for this Season and we'd like to tell you MORE about it! Just leave your Name and Address with an ATTENDANT and we'll mail you our Program REGULARLY!

●

(National Screen Service)

There's one sure way to avoid missing any of the Great Programs in the coming Season of Screen Hits! Leave your name with any of our attendants . . . and you will be immediately placed on the list to receive our FREE PROGRAMS by MAIL!

●

(Filmack)

Free Gas

DON'T LET THE WEATHER KEEP YOU AWAY!

If the temperature is below 50 degrees, OR it is raining so you have to use your windshield wiper.

You will receive OUR GAS COUPON, entitling you to ONE GALLON OF GAS FREE at any of the following Service Stations: (LIST SERVICE STATIONS AND ADDRESSES HERE).

This offer is made so you can: Idle your motor, run your heater, or windshield wiper . . . and enjoy our shows in comfort.

●

(National Screen Service)

If you feel a little chilly, Folks . . . just

ask the ATTENDANT to give you a gallon of (Name) GASOLINE, to run your motor! Then you can run your car heater . . . and KEEP WARM . . . on the house!

●

(Filmack)

Playground
You don't have to wait 'til dark to drive out to the (Name) Drive-In!
Come Early and Bring the Kiddies! Let them play in our Kiddies' Playground!
It is equipped to provide the Kiddies with safe, healthful activity.
There are Swings, Slides and Rides . . . and a Sand Box for the Tiny Tots.
Remember Too, Our Kiddies Playground is isolated from all traffic, located in the rear of the Parking Area.
Kiddies' Playground is open from 6 p.m. to closing every day! It is supervised by a trained attendant, always on duty.
Drive Out Early! . . . Treat your Children to our Kiddies' Playground! It's Free.

●

(National Screen Service)

Lounges, Restrooms
ATTENTION! There are LOUNGES . . . and MEN'S and LADIES' RESTROOMS . . . for your convenience at (location).

Policy

What time does the show go on? How often does the program change each week? Will the show go on as scheduled in case of rain? What about "bargain" shows? These are but a few questions patrons are bound to ask about the theatre's policy, and the trailer is the only way to keep them completely informed about all regular and special shows. As the drive-in's policy is usually much more flexible and more varied than that of a roofed theatre, and since many people are still unfamiliar with the workings of an outdoor theatre, many different types of trailers will be required to tell patrons everything they will need to know about policy. Below are a few examples:

●

(Filmack)

Weekly Policy
Remember! . . . 3 complete new changes of programs every week . . .
See a new program every Sunday and Monday . . . Tuesday, Wednesday and Thursday . . . Friday and Saturday . . .
Every program including a Cartoon, plus other Selected Subjects.
Also an extra added midnight show treat Every Saturday at 11:15 p.m.
You can always make a late date to see our shows . . .
Come as late as 9:45 and see our complete double-feature program!
Bring the Family. No baby sitting or parking problems . . .
Our purpose always is to bring you Movie Pleasure for the entire family . . . Under the Stars! The Management.

●

(National Screen Service)

Saturday Midnite Show
And NOW! Our Special SATURDAY MIDNITE SHOW . . . Starting at 12 o'clock . . . At Regular Prices . . . (trailer insert here) . . . This Attraction Shown Only at Our SATURDAY MID-NITE SHOW!

●

(National Screen Service)

All Weather Shows
We're as Regular as Taxes! Whatever the WEATHER — Hot or Cold—Rain or shine (Moonshine of course) we're open throughout the Summer (?) nights each week . . . to bring you consistently TOP entertainment! Come often!

●

(National Screen Service)

Sunday Show
Showing SUNDAY . . . ONE DAY ONLY! This big hit . . . (trailer insert) . . . You can see a Preview of this FEATURE ATTRACTION at our Special SATURDAY MIDNITE SHOW!

(National Screen Service)

Bargain Night
Get In on this BIG BARGAIN! Every (Day) Night is BARGAIN NIGHT! That means that Your Car and all its occupants will be admitted for $1.00. Here's your chance to see a GREAT SHOW . . . and SAVE MONEY . . . So, LOAD UP THE CAR . . . and C'MON OUT . . . for a BARGAIN YOU CAN'T AFFORD TO MISS!

●

(Filmack)

Family Night
Every (Name Night) is "Family Night" at this theatre. Bring your family and friends and come as you are . . . all for the admission price of $1.00 per car (plus fed. tax).
$1.00 (Buck) per car . . . regardless of number of adults or children . . . One Car . . . One Buck . . . Bring A Carload!

●

(Filmack)

Fog Passes
Ateention Please! . . . On Foggy Nites we will give out Fog Passes fifteen minutes after Fog makes it impossible to see the screen. At this time we will announce that if the Fog does not raise in fifteen minutes we will give out Fog Passes at the exits only. If anyone leaves before the fifteen minute period they will not receive a Fog Pass.
The Management!

●

(Filmack)

Buck Night
BUCK NIGHT . . . Something New . . . Something Different . . . Load the family car with your friends and neighbors and come on out for an evening of Fun and Amusement.
Total Admission . . . $1.00 per car . . . No matter how many people you have in your car . . .
A real bargain . . . A great savings . . . Get up a party . . . Fill Up The Car . . . Come . . . have a Good Time for Only ONE BUCK!
(Name Night Here).

●

(National Screen Service)

Midnite Preview
EXTRA!!!
BIG ENTERTAINMENT NEWS!
Saturday nite . . . after our regular Show . . . we're holding a MIDNITE PREVIEW of our next BIG FEATURE! Just wait in your place after the last Show . . . and get your ticket from the Attendant . . . you'll enjoy our MIDNITE PREVIEW!

Intermission

National Screen Service and Filmack both make intermission clock trailers which tell patrons exactly how many minutes they have to visit the refreshment stand or stroll around the grounds before the show starts. The National Screen Service trailer consists of two sections; the first, a three-minute animated film which describes the refreshments for sale, using art titles and voice narration against a musical background; and the second section, run three minutes before show time, opening with a three-minute clock face with titles over it and the narrator reminding: "You still have time for a tempting snack!" As the hand moves, it wipes away the black portion of the clock, which shows the remaining time. Appetite-stimulating snack bar items appear in the four corners, one at a time. When the hand reaches "2" corner illustrations stop, and the "2" brightens and dims several times, two gongs ring, and the illustrations in the corner of the film begin again. At one minute, the corner illustrations stop, the "1" brightens and dims several times, the title "The Next Show Is About To Start" appears, one gong rings, and the title dissolves out. At 30 seconds, the whole clock and all numerals brighten and dim several times. The narrator adds the reminder that the snack bar will remain open during the show, and the clock dissolves out to close the trailer when the hand reaches the starting point.

The Filmack intermission clock trailer runs ten minutes, opening with a voice announcing, "It's intermission time . . . Show starts in Ten minutes." Then, at each minute interval, the voice announces the number of minutes remaining, and as the time progresses, the hand of the clock moves from its starting point at "10" to the exact number of minutes remaining. A number in the center of the disk also changes automatically to correspond with the number of minutes shown by the clock hand. Reminders to visit the refreshment stand are lettered around the corners of the film. It comes fully synchronized with ten minutes of music, which changes every minute for variety and contrast.

Other intermission trailers, typical of those made by both companies, include the following:

●

(Filmack)

Our fresh hot buttered popcorn is dee-lishush, fresh!
Just now popped for you . . . hot! Right out of the popper kettle; that's when it really tastes good, and it's covered with 100 per cent pure sweet cream butter!
Our Hot Dogs are the very best in town . . . and they're made with 100 per cent pure meat . . . and are they good . . . oh, boy! With mustard or catsup they sure are a treat. Try one . . . then you'll want another.
Our Hamburgers are mar-velous! They satisfy because they are made with Pure Beef. They are good . . . deliciously good and tasty.
And if you're thirsty we have just what you want to Quench that Thrist!
Any one of these cold thirst quenching drinks will go good with your hot buttered popcorn, tasty hot dog or delicious hamburger.
It's in the center of the parking area . . . you have about 10 minutes before we resume our show.
So . . . let's you and I stroll over to the Refreshment Counter now.

●

(National Screen Service)

OUR CANDY VENDORS will be around to your car soon! . . . with refreshing COLD DRINKS and delicious CANDIES! . . . NO need to leave your car during the show! . . . This service is just another exclusive DRIVE-IN feature to make your evening more ENJOYABLE!

●

(National Screen Service)

CHILLY . . . ? There's nothing like a Hot Snack to warm you up . . . and you'll find a large variety of them at our SNACK BAR! Delicious, taste-tempting, Hot Dogs, Hot Coffee, Hot Chocolate . . . and More good things to eat and drink! Make your Evening's Enjoyment complete . . . with a visit to our SNACK BAR NOW!

●

(Filmack)

Your Attention Please! If you care for Refreshments during the Show . . . Watch for the Refreshment Cart marked by small Red Lights.
The attendant's name is "Oscar" . . . he will pass the ramp on which you are parked several times during the performance.
Just call "Oscar" and he will be glad to serve you in your car.

●

(Filmack)

A Short Intermission Will Follow . . . Time out to stretch, light up or drop over to our New Refreshment Stand . . .
Delicious Hot Dogs . . . Refreshing Cold Drinks . . . Fresh, Crispy Popcorn.
We will resume our screen program in 5 Minutes.

(National Screen Service)
If you're in the MOOD for FOOD . . . then we invite you to visit our SNACK BAR during the INTERMISSION and look over the GOODIES on sale! Everything from a TASTE to a FEAST! Candies . . . and Refreshments of Every Variety waiting for you!

●

(Filmack)
"Weather" it's Hot or Cold . . . you'll find the right "snack" at our Concession Stand! Ice Cold Soft Drinks . . . Ice Cream . . . Milk Shakes . . . Frozen Custard!
Hot Coffee . . . Hot Dogs . . . Hamburgers and Hot Buttered Popcorn!
So enjoy the show better, regardless of Weather . . . visit our Concession Stand for the taste-treat you like!

●

(National Screen Service)
It's INTERMISSION TIME NOW! Take advantage of it to enjoy a S-T-R-E-T-C-H and visit our SNACK BAR for Refreshments! It's not far . . . and you'll enjoy the Show even MORE!

●

(National Screen Service)
Is it a SNACK you LACK? Well . . . now's the time to take a little stroll over to our SNACK BAR . . . and make your enjoyment of the SHOW Complete!

Institutional

The unique advantages of the outdoor theatre—no baby sitter problem, freedom to smoke, talk and eat while watching the show, low admission prices, and informality — become more potent as selling points when graphically called to the attention of patrons on the screen. Even though the patron may be completely enjoying himself at the theatre, a reminder of **why** he is having a good time will crystalize his feeling of general well-being into definite reasons why he should attend regularly. Sincerity and friendliness are the main points of institutional trailer copy stressing the special advantages of viewing a movie in the open air. Following are some typical examples:

●

(National Screen Service)
There's Just ONE PLACE Like HOME! It's the (Name) DRIVE-IN THEATRE . . . where you can enjoy the intimacy of your car and the pleasure of our Wonderful BIG SCREEN entertainment! You can bring the WHOLE FAMILY and let the KIDS sleep in the CAR . . . and you can COME as you ARE in aprons and slacks . . . even in your HOUSE SLIPPERS! You can't BEAT the COMFORTS and you'll LOVE the ENTERTAINMENT in this homey MOVIE RENDEZVOUS . . . so make your Entertainment Habit the (Name) DRIVE-IN . . . all season long!

●

(Filmack)
Dear Patron . . . By Making the (Name) Drive-In Theatre your favorite movie center we are able to secure for your enjoyment . . . Class A Pictures First Run in this Territory.
Watch for First Run In This Territory . . .
And let's all turn out for these Special Showings.
It will mean Bigger and Better SHOWS for you to enjoy in the comfort of your car.
Sincerely, The Management.

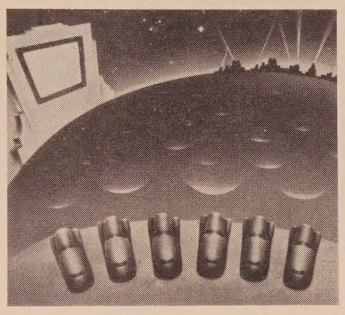
●

(National Screen Service)
NO BABY-SITTER PROBLEM when you come to the (Name) DRIVE-IN! . . . Just bring the KIDS . . . or the family PETS along! . . . make this DRIVE-IN THEATRE your FAMILY HEADQUARTERS for DELIGHTFUL evenings!

●

(National Screen Service)
Enjoy the refreshing, INFORMAL atmosphere of the (Name) DRIVE-IN THEATRE, in

SPECIAL ART BACKGROUNDS follow the drive-in theatre theme. Courtesy of N. S. S.



. . . Comfortable . . . Cool . . . Lots of Fun!
Make this DRIVE-IN THEATRE your Entertainment habit all summer long!

●

(National Screen Service)
Your Best Bet for ideal SUMMER RECREATION . . . is the (Name) DRIVE-IN THEATRE . . . because YOU
. . . Dress as you like!
. . . Smoke anywhere in the theatre!
. . . Bring the youngsters and forget about Baby-Sitters!
Enjoy MOVIES this new, different way! Come Here OFTEN!

●

(National Screen Service)
Make this COOL . . . HEALTHFUL . . . INFORMAL . . . DRIVE-IN THEATRE your favorite EVENING RENDEZVOUS. Enjoy top-rung Hollywood hits . . . in the easy comfort of your own car! Smoke, talk, relax . . . HAVE A GRAND TIME . . . in the modern luxury of the (Name) DRIVE-IN THEATRE!

●

(National Screen Service)
Guard your health! Keep cool! See the finest Hollywood Hits . . . in the luxury of your own car . . . at this modern Nature-Cooled DRIVE-IN THEATRE! Enjoy summer comfort . . . and top entertainment . . . in the informal, refreshing atmosphere of the (Name) DRIVE-IN THEATRE!

Perfect Comfort! . . . Dress as you please! . . . Slip off your shoes! . . . No one will step on your toes! . . . SMOKE, TALK, RELAX . . . in your own car! . . . These are EXCLUSIVE DRIVE-IN advantages! . . . Enjoy them at the (Name) DRIVE-IN THEATRE! . . . Your favorite MOVIE SPOT!

●

(Filmack)
Just a Reminder, Folks . . . You can always depend on us to bring you the BEST PICTURES at our LOWER ADMISSION PRICES. Every BIG PICTURE will be shown at this DRIVE-IN Theatre.
It will pay you to wait and see them at our LOW PRICES!

●

(National Screen Service)
Yes . . . we are unfair to baby-sitters . . . but we believe American parents enjoy themselves more . . . when their children are with them? That's why DRIVE-IN MOVIES are America's most popular Entertainment Habit! So BRING the KIDS! Let them SLEEP in the car . . . or . . . let them join YOU in the Enjoyment of our sparkling, wholesome programs! Get the DRIVE-IN HABIT!

●

(Filmack)
This Is The Life! . . . Your summer is going to be more enjoyable than ever . . . because we're going to keep you well entertained! Just hop into your car, with your whole family, and Drive-In to this entertainment paradise!
No need to dress . . . just come as you are . . . don't bother waiting for dinner . . . you can get anything you want at our refreshment stand.
Just come and enjoy yourself . . . under the stars . . . in the cool comfort of evening breezes . . . with the finest in motion picture entertainment! Yes, folks! This is the life!

●

(Filmack)
Get the DRIVE-IN HABIT! Relax under Nature's own canopy! Enjoy an evening's entertainment in the comfort of your car!
Convenient! Time-Saving! And there's no need to dress up. Come as you are!
Ideal entertainment out of doors . . . while you Eat, Relax, Smoke and enjoy the movies in your car!
Swell entertainment for ALL the FAMILY

Seasonal Closing

The logical way to wind up the season is to run a trailer announcing the closing date and reopening date, and briefly thanking the public for its patronage. Nothing more is needed than this scant information and a brief goodwill plug, for additional "sell" would serve no purpose at the season's end. Suitable trailer copy would include the following:

●

(Filmack)
. . . (Date) ends our season here at the (Name) Drive-In. Your frequent visits this year have made us very happy, we hope our programs have pleased you.
Let's make a date for next April . . . and when you're thinking of Easter, think of us . . . 'cause we'll Re-Open then!

●

(Filmack)
It doesn't seem possible . . . but Calendars don't lie . . . It's time for us to say "Goodbye."
The week of (Date) ends our season.
We thank you for your patronage . . . and we hope to see you here again next spring!
The Management.

●

(Filmack)
It's almost time to close this season . . .
Old Man Winter is the reason!
Bringing you the finest entertainment under the stars has been our pleasure.
And, your wonderful response all summer and fall is ample proof that you've enjoyed our Drive-In Entertainment!
Thanks for favoring us . . . and do come back again, next spring!
We officially end our season, (Day and Date).
Tom Jones, Manager.

Miscellaneous

While the examples presented above represent the general types of trailers that are required to pre-sell, announce and publicize the theatre's shows, services, and events, dozens of other special trailers will be highly useful from time to time to announce holiday shows, games, special nights, fireworks, church services, and coming attractions. Whatever purpose they serve, trailers that are intelligently conceived and effectively worded can be an important factor in keeping the drive-in's patrons coming all season long.

THE SHOWMANSHIP PACKAGE *that gets* MORE PATRONS!

FEATURE TRAILERS

Those powerful, audience-captivating screen salesmen, that herald the coming of every attraction . . . and whet the desire of your audience . . . to return to your theatre . . . again and again!

SPECIAL TRAILERS

Low-cost, made-to-order film announcements of your services, your policy, your special events . . . and every special message you want to bring to your audience . . . with the forcefulness, showmanship and craftsmanship that only NSS superior talent can give your film!

ACCESSORIES

FOR POSTING! For your LOBBY! For your THEATRE FRONT! For AWAY-FROM-THEATRE exploitation of your attractions! National Screen offers a wide and varied selection of colorful, showmanship-packed, eye-appealing displays and novelties . . . designed to *get* patrons . . . and *hold* them! They're the *Best in the business* . . . and *proven* Box office *champions*!

NATIONAL *Screen* SERVICE
PRIZE BABY OF THE INDUSTRY

ALTEC SERVICE *gives an exhibitor greater safety—greater value—greater satisfaction*

1. NATIONAL ORGANIZATION

The Altec organization, being nation-wide, can organize the distribution of manpower so that your theatre is protected every day. More than 200 Altec inspectors are scheduled to give complete coverage to every Altec Service theatre.

2. NO EQUIPMENT TO SELL

Altec Service is exclusively a service organization. We are in business for one purpose only—to provide sound service so complete and technically advanced that your sound system will operate at its peak performance all of the time. Altec is not a manufacturer of complete sound systems and therefore is unbiased and impartial in any recommendation it makes for the improvement of sound in your theatre. This is of vital importance to you in the face of necessary present-day economies.

3. GOOD SERVICE, PLUS

When you contract for Altec Service you get the regular services of an Altec-trained specialist. *But you get more.* You get the day-in-day-out services of an entire corps of research and development engineers, who work at Altec headquarters in New York and Hollywood.

Science never stands still. At all times, new inventions, new techniques, new modifications of existing techniques, are being developed, to improve both recording and reproduction of sound motion pictures.

All of these new developments are under constant study by the Altec research engineers.

4. TECHNICAL INFORMATION AND ADVICE AVAILABLE

Your Altec inspector gets weekly bulletins from headquarters announcing each new development that effects your theatre. Where you can take advantage of the improved box office value of improved sound your Altec inspector will advise you.

The Altec research and development engineers work closely with the engineers of the Academy of Arts and Sciences, and with the Society of Motion Picture Engineers (SMPE). These organizations are working constantly toward the improvement of standards of sound reproduction as they affect theatres, new testing techniques, new measurement methods for the scientific analysis of theatre problems and their solution. The Altec headquarters engineering staff immediately relays to your Altec Service inspector these findings, the new methods, the new testing techniques.

5. CLOSE COOPERATION WITH EQUIPMENT MANUFACTURERS

Protects the Commercial Application of New Techniques in Equipment Design.

The Altec research and development engineers work closely with the development engineers of the manufacturers of sound systems, to bring to the manufacturer the benefit of nation-wide service experience with theatre sound problems. They, in turn, advise Altec of any new improvements.

6. ALTEC-DESIGNED TEST EQUIPMENT FOR THEATRE USE

The Altec Service research and development engineers have developed and are constantly improving test films, and test equipment, etc., which are an essential part of the kit which the Altec inspector carries with him when he comes to your theatre. These essential test meters, films, measurement apparatus, and tools—so vital in the servicing of your theatre—are scientific equipment, much of which is exclusive with Altec Service.

7. ALTEC REPAIR AND REPLACEMENT AGREEMENT

You can budget your maintenance cost for sound and projection equipment at a minimum weekly charge by means of an Altec Service and Parts Agreement. Altec Service maintains warehouses and stock points in all parts of the country, and in each of these stock points a constantly replenished back-log of all parts that are most and frequently needed in the booth of your theatre is maintained.

The parts stocked in the 36 Altec points are all pretested for optimum performance, and are "life-tested". These important life-tests are made in Altec Service testing laboratories; all parts, chosen impartially from the products of all manufacturers on the basis of efficiency only, are thus constantly being improved by continuous Altec laboratory testing.

With the cost of parts constantly rising you can effect a saving by budgeting your costs now.

8. CONSTANT SUPERVISION INSURES THE BEST IN SERVICE

The headquarters engineering staff of Altec Service receives from each of its inspectors, after every call he makes, a complete, technical report. This insures a constant headquarters supervision of the efficiency of the Altec inspector who visits your theatre. His reports are analyzed by the Research and Development engineers; facts discovered in improving sound in one theatre are immediately applied to all Altec-serviced theatres. All technically useful information is immediately relayed to every Altec inspector. Your theatre benefits by this continuous supervisory process by the Altec research engineers, and a constant check is made to see that the service function of your Altec inspector is always at its best.

9. TELEVISION IN THE THEATRE

Altec Service is ready now to supervise installation and provide maintenance for theatre television systems.

DIVISION AND BRANCH OFFICES

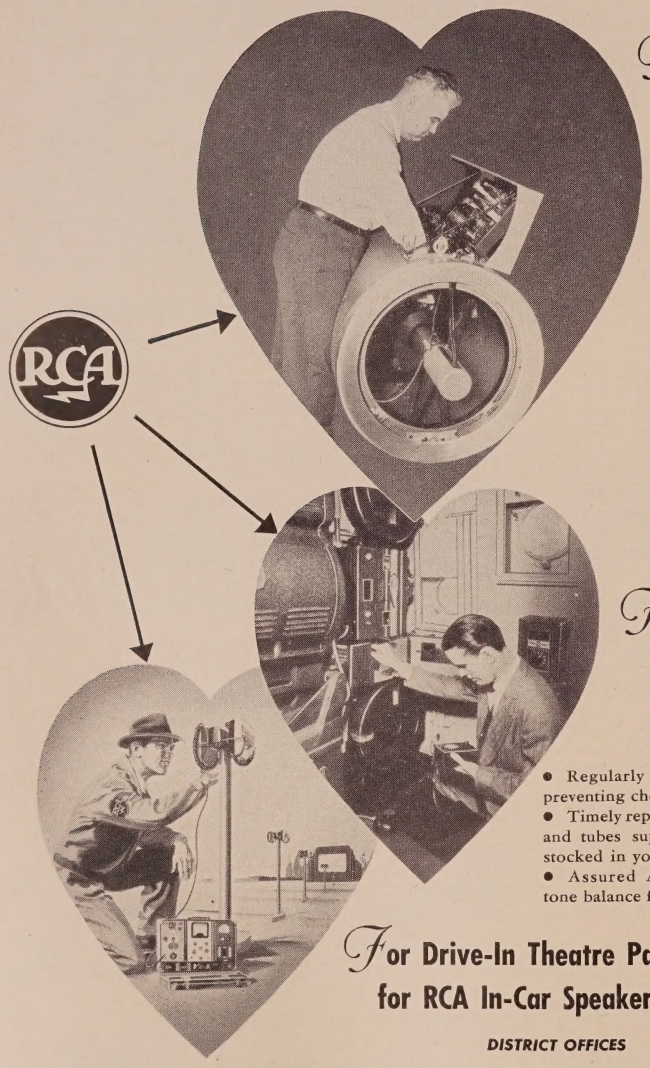
Activities of Altec Service are directed from six division offices, located in New York, Chicago, Atlanta, Oklahoma City, Newark, N. J., and Los Angeles, as well as from branch offices and stock points in Philadelphia, Pa.; Charlotte, N. C.; Memphis, Tenn.; Miami, Fla.; New Orleans, La.; Boston, Mass.; Hamden, Conn.; Kansas City, Mo.; Detroit, Mich.; Minneapolis, Minn.; St. Louis, Mo.; Pittsburgh, Pa.; Cleveland, Ohio; Dallas and Houston, Tex.; Fresno, Calif.; Tucson, Ariz.; Salt Lake City, Utah; Billings, Mont.; Denver, Colo.; Seattle, Wash.; Portland, Ore.; Brooklyn, N. Y.; Buffalo, N. Y.; Baltimore, Md.; S. Norfolk, Va.; and Washington, D. C.

Inquiries addressed to the home office, 161 Sixth Avenue, New York 13, N. Y., or to the nearest division or branch office, will bring full details about Altec Service without obligation.

ALTEC
SERVICE CORPORATION
161 Sixth Avenue
New York 13, N. Y.

THE SERVICE ORGANIZATION OF THE MOTION PICTURE INDUSTRY

Protect the HEART of Your Theatre with an RCA Service Contract



For Theatre TV

Only from the RCA Service Company do you get the experience of *specialists* trained in the laboratories and factories of the pioneer in theatre TV.

Here are 4 important ways RCA Service can help you:

1. Survey and help you solve the special TV application problems relating to your theatre.
2. Supervise the installation, adjustment and testing of all video equipment, connection to coaxial lines, and antennas.
3. Give expert instruction and technical advice to your projection personnel for most effective operation of the equipment.
4. Make periodic inspection checkups . . . furnish replacement parts and tubes . . . supply emergency service . . . and special attention during programs—to forestall trouble, extend equipment life, keep repair costs down.

For Sound and Projection Equipment

RCA Service and Parts Plan covers all makes and types of theatre sound and projection equipment featuring:

- Regularly scheduled trouble-preventing checkups
- Timely repairs from spare parts and tubes supplied by RCA and stocked in your projection booth
- Assured Academy-approved tone balance for your system
- Parts replacement, repair, or overhaul of your booth and accessory equipment—including the complete sound equipment, projectors, arc lamps, motor generators, rectifiers, and their accessory units

For Drive-In Theatre Parts Plan for RCA In-Car Speakers

RCA Service and Parts Plan covers replacements and repairs of all RCA speakers and junction boxes which fail from normal use.

DISTRICT OFFICES

NEW ENGLAND
RCA Service Company, Inc.
820 Metropolitan Theatre Building
260 Tremont St., Boston 16, Mass.

EASTERN
RCA Service Company, Inc.
144-146 E. 24th Street
New York 10, New York

RCA Service Company, Inc.
City Centre Building, Room 304
121 No. Broad St., Philadelphia 7, Pa.

SOUTHEAST
RCA Service Company, Inc.
Room 522, Forsyth Building
86 Forsyth Street, N. W.
Atlanta 3, Georgia

CENTRAL
RCA Service Company, Inc.
666 No. Lake Shore Drive
Chicago 11, Illinois

MIDEAST
RCA Service Company, Inc.
Room 1305, Law & Finance Building
429 Fourth Ave., Pittsburgh 19, Pa.

RCA Service Company, Inc.
710-712 Keith Building
1621 Euclid Ave., Cleveland 15, O.

SOUTHWEST
RCA Service Company, Inc.
1907-11 McKinney Ave., Dallas 1, Tex.

MIDWEST
RCA Service Company, Inc.
221 W. 18th St., Kansas City 8, Mo.

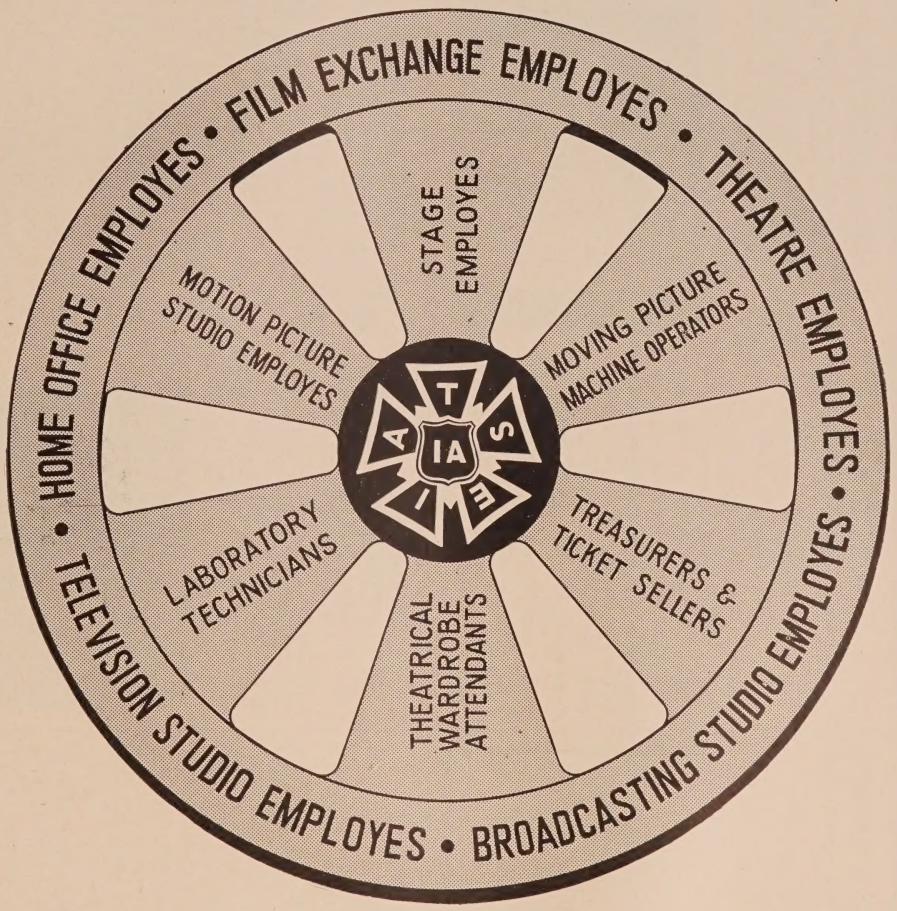
WESTERN
RCA Service Company, Inc.
911 N. Orange Drive
Hollywood 38, California

RCA Service Company, Inc.
923A Furniture Mart Building
1355 Market St., San Francisco 3, Calif.

RCA SERVICE COMPANY, INC.
A RADIO CORPORATION of AMERICA SUBSIDIARY
CAMDEN, NEW JERSEY

International Alliance of Theatrical Stage Employes and Moving Picture Machine Operators of the United States and Canada

Affiliated with the American Federation of Labor



RICHARD F. WALSH
International President

WILLIAM P. RAOUL
General Secretary - Treasurer

Suite 1900, RKO Building
1270 Sixth Avenue
NEW YORK 20, N. Y.

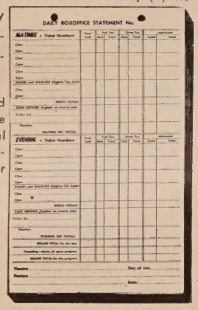
THEATRE OPERATING Forms and Systems

Here are just a few of the many *TIME-SAVING* and *ACCURACY STIMULATING* business forms . . . created, produced, and warehoused by the *"THEATRE-WISE"* staff of EXHIBITOR . . . as a *"PLUS-SERVICE"* available to its Regular Theatre Subscribers.

Daily BOX OFFICE STATEMENTS

The all-embracing memoranda of the complete cash receipts.

Printed on both sides with spaces for: (1) Opening and Closing Ticket Numbers; (2) Pass and Walk-In Ticket Numbers; (3) Cash and Tax Totals; (4) Refunds; (5) Hourly Totals; (6) Miscellaneous Income and Deposits; etc.



Padded in 50's and punched for filing, these statements are a financial diary of each day's activities, for permanent or transient use.

2 Different Styles Available:

A—For Roofed Theatres

B—For Drive-Ins

Weekly PAYROLL FORMS

For use whenever employees are paid in cash for salary or overtime.

This is the system that resulted from a contrast of the Payroll Forms used by all major theatre circuits.

Designed to be filed in the ordinary letterhead size (8½ x 11 inches) cabinet, this form provides a permanent weekly record of: (A) The Individual's Name; (B) His Social Security Number; (C) Rate of Pay; (D) Overtime Pay; (E) Reasons for Overtime; (F) Deductions for All Purposes; and (G) Gross Weekly Totals of Salaries, Taxes, Deductions, Raises, etc.

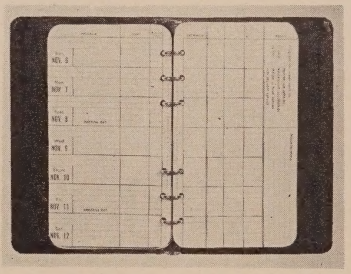
One of the most important features is an individual signed receipt from each employee, without their being able to see what any other employee has earned.

Yearly SMALL DATE BOOKS

A completely new streamlined design unlike any other small book.

Pocket-size (3¾ x 6¾ inch) pages with five lines for each day's show. Also spaces for: (A) Weekly Transactions; (B) Costs; (C) Gross Business; (D) Weather, Opposition, etc. Dated for one full year starting each July, with all Holidays clearly printed.

Several different binder methods also available.



Weekly PETTY CASH SYSTEM

Designed for simplicity and quick theatre reference.

These specially designed 3 x 5 inch Petty Cash Slips require a counter signature of approval and are numbered consecutively so that accurate records can be kept of each individual expenditure. There are 100 slips to each pad.

The specially designed envelopes are for use only once each week in listing each individual slip and computing the weekly total expended. All slips listed on a particular envelope should then be inserted in it for safekeeping; and the envelope filed for future reference.

Each voucher requires the signature of the owner or the manager. There can never be any later question of a particular disbursement, for the actual receipt is always on hand and easily located.

Monthly DRIVE-IN SPREAD ANALYSIS

For ready contrast of grosses and costs by month and by year.

Only one line to record each day; but each line shows: (A) The day of the week and the day of the picture run; (B) The weather and temperature; (C) The feature attraction and distributor; (D) The total show cost; (E) The number of admissions and number of cars; (F) The total admissions gross; (G) The total confection sales; etc. And at the end of each month, a tote of all columns provides a contrast spread of that month as relating to any other month of that year or any past year.

Just a few minutes each day produces an invaluable record of the fluctuations in income, and the probable reasons for such fluctuations, that will help you assay and control your business venture.

Yearly AT-A-GLANCE BOOKKEEPING BOOK

Specially designed by a leading, theatre specializing, C.P.A.

An extremely simple system revised and kept up-to-date since its original introduction over 20 years ago. Its 9 x 12 inch, stiff covered pages provide: (A) Daily Ticket Record; (B) Daily Tax Record; (C) Daily Gross; (D) Pass and Walk-In Records; (E) Daily Costs; (F) Daily Income from Confection and Other Sales; (G) Daily Deposits; (H) Expenses, etc. It also provides a weekly, monthly, and annual profit and loss statement.

Yearly SERVICE-KIT FORMS

A streamlined system for Buying, Booking and Contract Control.

Arranged and assembled for insertion in any standard 9 x 12 inch ring binder or ring-equipped brief case are the following forms: (1) A 52-week supply of large, modern BOOKING SHEETS (9 x 12 inches); (2) 10 pages of AVAILABILITY and PLAY-OFF WORK SHEETS (9 x 12 inches); (3) 12 sheets of CONTRACT CONTROL ("Cut-Off") RECORD SHEETS (9 x 12 inches); (4) A permanent EQUIPMENT RECORD; (5) An 18-month BOOKING CALENDAR; (6) A special PERPETUAL CLEARANCE CHART; and many other helpful forms all properly indexed.

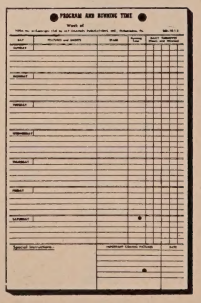
After the first year, additional pages of any particular FORM can be purchased separately for 1c per sheet; any back REVIEW SECTION for 2c; and any DIVIDER INDEX for 15c.

Weekly PROGRAM and RUNNING TIME SCHEDULES

A basic weekly form to replace the scribbled memo or tissue carbon.

These forms are prepared for convenience in disseminating accurate information to the key members of a theatre staff so that they may answer intelligently the patron questions most frequently asked; or so that they can cue and time their show.

One copy each week; (1) on your desk; (2) to your cashier; (3) to your doorman; (4) to your projectionist; and (5) to your head usher or floor supervisor, will be sufficient to keep uniform information throughout the theatre.



Sold *ONLY* to Regular Theatre Subscribers. *IF* you are a Subscriber . . . ask for current prices and sample sheets. *IF* you are not a Subscriber . . . we invite you to become one at the low annual cost of $2.00 per year. ($3.00 outside the U. S. A.)

EXTRA PROFITS

1952

Theatre Confection Vending in 1952

A Complete Analysis of All Facets of Warehousing, Display, Management, Merchandising and Maintenance

By J. J. FITZGIBBONS, JR.
President, Theatre Confections, Ltd., Toronto

The amazing progress of confectionery sales in theatres is overshadowed only by the romantic story of the motion picture industry itself.

Questions are often asked as to the actual history of confectionery in theatres. Many advocate that some form of edibles were available to Roman ancestry while attending various forms of amusement during this era. Others accept the beginning of confectionery in entertainment as being introduced during intermissions of Shakespearean plays under the Elizabethan reign. Nevertheless, with such escape into the distant past, one would hardly recognize the confectionery business in theatres today as a descendant of many centuries ago.

During the "Roaring 20's" a trend developed toward selling boxes of chocolates and refreshments in burlesque theatres throughout America. At this stage, the selling was done by the "butcher" who, roaming among the patrons, hawked the merchandise he had for sale. Toward the latter part of this prosperous decade we saw a further indication of candy sales in theatres when many of the bigger houses introduced the selling of candy through a device attached to the back of theatre seats. This, as many will recall, was also the first evidence of a coin-operated machine as the patron would insert a coin and obtain a circular unit containing chocolate drops.

After the 1929 crash, confectionery in theatres, like many types of businesses, went into temporary oblivion.

BRIEF: ***It is, of course, obvious to theatremen that the concession stand is as much a part of successful operation as the screen and the film product . . . Although this phase of the business has come a very long way from its tiny beginnings, it is also obvious that the surface has barely been scratched . . . It is a matter of serious study as to just how many more nickels and dimes the patron is willing and able to spend . . . and how best to induce this greatest maximum expenditure . . . Much, much more can, and will, be done to improve present day methods and practices with this profitable end in view . . . The author of this article has grown up with concession operation and knows from first-hand experience that the sales potential is almost without limits . . . It is gratifying to be able to publish the point-by-point details of his company's approach to a more efficient and more profitable operation.***

A FRESHLY LAUNDERED UNIFORM is a prime requisite for the proper appearance of the candy counter attendant since the customer's impression of cleanliness and sanitation is of the utmost importance.

It was not until the mid-30's that it again became of interest to theatre management, and, as has been stated often, chiefly through antagonism. The story is often told of the irate theatre manager who, during the 30's, cursed the debris he had to pick up after every show. Perhaps, after weeks, months, or even years, had passed, the added burden prompted this manager, together with others, to go into the confectionery business to at least, as he tought, offset his additional cleaning costs.

Much to his surprise, and the surprise of many, this introduction proved he had not only missed considerable revenue during the past, but potential sales were most encouraging.

Like the advent of sound, this boon to the theatre world reverberated throughout the continent. However, much to the chagrin of many, the introduction of candy in theatres throughout Canada was merchandised through the medium of candy machines similar to those known to us during the past decade.

Toward the end of the 30's, and the early part of the Second World War, theatres began installing candy counters as it was realized that faulty mechanism in these machines would eventually retard top sales.

After the cessation of World War II, when nationally advertised merchandise became more plentiful, theatre circuit operators then began entertaining the possibility of extending this operation internally. The policy became concrete when, on Oct. 4, 1945, Theatre Confections Limited began occupying warehouse space in Leaside, Ontario, a suburb of Toronto.

With a nucleus of only four employes and a few theatre accounts the management persevered through adverse supply conditions, and limited working space, until early 1946, when increased volume necessitated moving to 104 Bond Street, Toronto.

As supplies and equipment became available, and the efforts of promoting confectionery indicated immense and rapid progress, it again became apparent the search for larger accommodation would be inevitable. Eventually our present location at 284 King Street, East, Toronto, was obtained.

Through an extensive expansion program, our scope finally reached as far as British Columbia and Nova Scotia. In January 1948, the company opened its Vancouver branch to service theatres in the Province of British Columbia. In May of the same year, offices were secured at 52 Albert Street, Winnipeg, to supply the Prairie theatres and the Lakehead area in Ontario. During the following month, the Montreal warehouse was established at 954 St. Catherine Street, West, to service outlets in Quebec, the eastern cities of Ontario, and the Maritimes, thereby completing a nation-wide coverage in less than three years.

With the advent of drive-in theatres throughout the industry, Theatre Confections in a minimum of time acquired sufficient knowledge to operate concession booths in many outdoor theatres in Ontario and Western Canada.

During this brief span of just over six years, Theatre Confections Limited has grown from a nonentity to one of the three largest confectionery buyers in the nation. This progress not only reflects farsightedness, and determination on the part of its management, but also the tireless efforts, co-operation, and confidence given this company by theatre managers throughout Canada.

It is hoped that the results of our experience will prove helpful to others in the theatre business.

Candy Attendant

It has become quite apparent in recent years that a good deal of success in industry today can be well attributed to one class of employe in particular. In our business, for example, the basic ingredient toward our success, or failure lies primarily with the attendant at the candy counter who has the privilege of serving the nicest people in the world—our customers.

In the hands of these young ladies can be molded the future of our business. Therefore, it is appropriate we should allocate a section of this study to them. In doing so, we hope the many suggestions given toward obtaining the proper poise, efficiency, and diplomacy necessary for sound operation, prove valuable.

Let us presume a young lady has just started to work at a theatre and has been directed to the dressing room. She has just been given a new, or freshly laundered, uniform to be worn while on duty at the candybar. After putting it on she will no doubt agree it is an asset to one's appearance. Although uniforms cannot always remain spotless, it takes little effort for the theatre manager to locate replacements when the one she is presently wearing begins to look shabby.

Part and parcel with the uniform is a nice flattering little cap which we ask to be worn at all times. If one fails to believe this is important just look at the girl serving the next time one visits one's favorite eating place. If one is being worn, one cannot deny its use completes the uniform theme as well as enhancing the general appearance of the individual.

Before putting her cap on she should take a few extra seconds to comb her hair in such a way that it will not only look pretty but remain that way while she is on duty. If this is difficult, as is often the case, she should wear a hair net all the time for a tidy appearance. It should be remembered the proper combing of the hair every day helps give the better grooming desired by so many women, young and old alike. In choosing the hair style, she should make sure her choice will flatter her facial characteristics.

She cannot be too careful in the proper care of her hands. In handling foodstuffs she cannot afford to jeopardize the good impressions already given the public by showing unclean hands. With few exceptions, girls do maintain the practice of washing their hands many times throughout the day, but the furthering of this practice cannot be over emphasized.

Together with this essential habit, she must not disregard her nails. They are so important! In adhering to her own self respect she should always keep her nails neatly manicured and free from dirt.

It is also advisable to refrain from using polish while handling foodstuffs, and from gaudy paint-up jobs. If polish is permitted, be sure that it is not chipped as this condition is not necessary, and can give the buying public an unfavorable impression by this neglect.

The application of make-up must be carefully done. A quick flick of the wrist with a lipstick, or an unaimed powder puff, hardly constitutes a good made-up face for one who is so vulnerable to the critical eye of the public. Most of us know the necessity of lipstick to a girl's life is an established fact, but the old familiar adage of "a little can go a long way" can well be applied to every girl's make-up kit today.

It should be remembered most men, and women, too, like to be served by a sweet wholesome young girl when shopping for foodstuffs, in preference to one who is overdressed either in clothes or cosmetics.

The use of proper shoes while on duty cannot be overlooked. The wearing of high heeled shoes over a period of many hours at the candy counter can be most tiring. Low-heeled, sensible shoes are just right, and will assist posture, improve appearance, sustain energy, and help maintain a good attitude toward customers.

Personality

Having covered the necessary requirements for the good appearance of an attractive candy attendant we now turn

AN ATTRACTIVE HEADPIECE similar to the cap modeled below is a worthwhile addition to a young lady's appearance and completes the picture of a sanitary and competent operation.

THE VALUE OF A SMILE IN BUSINESS dealings has been the subject of much discussion but it cannot be repeated too often or too emphatically that a smile is essential to a good impression.

to an equally important factor in the development, or improvement, of personality. Personality can best be defined as the various qualities one possesses in body, mind, and character. From babyhood, each of us acquire certain characteristics through school, home, friends, and business. As we mature, these take the form of what is known as our personality. In selling to the public one uses this personality in such a way that it assists in making a sale whether it's insurance or in the selling of confections. Personality can actually determine success or failure in search for life's goal.

Together with one's appearance, personality can be broken down into various departments, which include the smile, courtesy, voice modulation, and interest in others. Although few people are aware of it, the natural smile one possesses can actually be one's greatest single asset, as it's disarming effect on those we meet can break down any barrier existing between two individuals. The natural smile is not a smirk nor a grin but is the muscular reaction given when one is pleased, or happy, whether it might be momentary or not.

On giving customers a "Glad to see you smile" and receiving one in return, the first and most important step in selling is accomplished. Broken is the first barrier, paving the way for the next step, which is the greeting.

Courtesy, or politeness, is first evidenced by the manner in which customers and friends are greeted. The salutation of a proper "Good afternoon, may I help you," can build a much greater confidence in the mind of the customer both for the attendant and the theatre.

It is also prescribed that when possible the greeting should include the customer's name. One will recall often, as one is served in a favorite store, just how pleased one is to hear the clerk say, "Good morning, Miss Jones, may I serve you." Again we cannot over emphasize the importance of courtesies given toward the customers throughout the entire conversation. The, "Yes Sir, or No Madame" can leave an indelible mark upon the public.

Personalized service of "Thank you, Mr. Brown" and "Come again, Mr. Stewart" can pay big dividends, whether it be as individuals or through the channels of company business, and surprisingly enough it doesn't cost a cent to any of us.

We have already inferred the modulation of voice forms an important function in the development of one's personality. This is true, and its proper use is just beginning to take hold upon the public, and business alike, as a prime requisite for individuals serving the public. Each of us at some time has remarked about the girl who answers the telephone with a pleasant and enthusiastic voice. Experience has taught us the necessity of employing attendants with good speaking voices. A polite, personable individual with a voice of quality can become a great asset in business. Strangely enough, this accomplishment is within the grasp of everyone should they so desire it. It must be realized that a wide vocabulary, and elocution lessons are not essential, but a little time at home or with friends in the improvement of the voice can eventually produce worthwhile dividends.

It should also be remembered the interest taken with customers can mean the difference between one sale or two, or repeat purchases. Interest in known customers, as to whether they have been ill, or on vacation is invaluable. Interest in giving him good service cannot be overlooked. He is your bread, and butter, and when he leaves your counter he must leave with merchandise in which he is satisfied, the service he demands, for the price he is able to pay. In other words he must be a satisfied customer.

Attitude

Among the many qualities required from an employe is the proper attitude in which he approaches his work. One's attitude is made up of many small characteristics, too numerous to mention, but each important in their field. In order that one may be acquainted with a few essentials, we have outlined some of these in conjunction with the word "attitude" itself. Perhaps, these will be memorized and reviewed often when the need should arise. Aptly enough, the first letters of the essentials spell the word "attitude."

Accuracy; in the manner in which the customer is given what he desires, and in the handling of cash and respective reports.

Thoroughness; in the manner in which all functions are carried out and the spotless way the employe keeps himself, his stock and equipment.

Tolerance; with the many duties to be performed and the customers whether they be old or young, happy or unhappy, well, or ill.

Industrious; in the manner in which work is approached knowing that each phase of the operation demands special attention for top performance throughout.

Tenacity; in the manner in which an employe is determined to stick to a tough job, and accomplish what is set out to do regardless of time or effort.

Understanding; the principles of good business and the many requests made to do a much better job and give the results desired by the employer.

Dependability; in the efficient and pleasant manner in which work is carried out whether supervised, or not.

Enthusiasm; the greatest quality of all to give any person, or business, the motivating spark for an efficient and happy organization.

Sales Plan

Many volumes have been written describing the necessities in the art of selling. Despite the quantity of advice given to selling hopefuls, the fundamentals have alway remained the same.

Among the many diversifications on this subject some are more suitable to our business than others.

1—In dealing with this subject we cannot help but stress the prime requirement for any success. This quality is known as enthusiasm. It is not just a word but a commodity all successful people possess. It is enthusiasm that gives the desire to advance with confidence to accomplish the goal to be reached.

2—Having acquired the desire to "get moving," we turn to the essential of knowing merchandise. Acquiring this knowledge may take a little time and considerable effort, but it's a small price to pay for the satisfaction of giving an authoritative answer when the need arises.

3—Many sales articles describe the importance of establishing selling plans before approaching the customer. Although not entirely with the same purpose in mind, we, too, can use this theory. Our plan, however, applies more to merchandising within the counter. Planning displays, allocating merchandise, and using attractive seasonal promotions are all important. Planning sales, therefore, cannot be overlooked.

4—In dealing direct with the customer, it is of the utmost importance that every consideration be given to approach and its further development. Discretion and diplomacy will often be called upon. By all means always treat customers with politeness and courtesy. Occasionally, when the need should arise it may be necessary to assist a customer in his choice. If so try and handle them with the utmost dignity, not forgetting the objective of making a sale.

5—It has often been noted the person who takes the time to think things out and thus becoming mentally alert is the one who progresses. How true this is! Few people return to buy from a slouch, but many will return to buy from the party possessing that selling sparkle.

6—Throughout our business we sell service, whether it is in the form of entertainment, comfort, or the selling of candy. When we have customers buying from our counters, it is, therefore, essential that we give them top service in answering their inquiries. A quick response to customers can have a terrfice impact upon their buying habits at the counter, together with their attitude toward the entire theatre operation. It should be remembered that quick and courteous service can be a great inducement for customers to return to a theatre and buy at the counter.

Many experts in the selling field have often advocated that only one theory is actually necessary to remember in making a sale. It, too, can be applied to our business and has been heard in various forms, one of which is "Do unto others as you would have them do unto you." There has never been, nor ever will be, a more fitting principle to uphold in dealing with others than this Biblical reference.

Patron Return

Every attendant should become acquainted with what constitutes good counter sales progress. We have found that "return per patron" is the best measurement of such progress.

This ratio is established by taking the attendance, or number of people, within a theatre for a specific period of time, and dividing this number into the gross candy sales for the same period. The result will give the average candy sales made to every patron entering the theatre. This can be further explained by assuming the theatre entertained 1,000 patrons, during which time the gross confectionery sales amounted to $100. In this example the return per patron rate is established as 10 cents per patron.

It is with this type of rule do we determine the increases or decreases of candy bar sales. With information of this nature available we are then in a position to determine what outlets need more direct supervision in order that we may substantially increase our return per patron as well as advance our gross candy sales.

Among the many essentials of successful selling, one of the most important of all, is the complete knowledge of the merchandise. This merchandise can be classified into sales consisting of candy, popcorn, ice cream, drinks and tobaccos, primarily.

In each of these classifications there are sub-divisions. A good example of this is the candy division, which consits of bars, cello packages, licorice, life savers, gum, nuts, and potato chips. Beyond this division lie differences in brands, prices, and ingredients. Such classifications should be known by all who are selling these commodities.

Together with this knowledge it is important that the attendant become acquainted with the merchandise giving the theatre the largest return in profit discounts. Knowing this can establish the policy toward promoting the more profitable items. However, it should be remembered certain volume items, despite their lower rate of discount, necessitates continued promotion to maintain their turnover, and basic profits for the theatre.

Few people realize that beyond the taste satisfaction of eating candy, by adult and child alike, few edibles possess such extensive energy building values as we have in candy. This energizing quality, alone, is so highly respected by the War Departments of both Canada and the United States, it was used throughout World War II, and is still being used, as a fast energy replenishment for their armed services. In the United States War Office, provisions were made to include some form of candy, or chocolate, in every ration kit distributed among service personnel. Industry has also recognized its advantages toward augmenting fatigue and re-establishing top efficiency among its employes by making candy available at canteens and during rest periods.

With the knowledge of its energy and morale building qualities, it should, therefore, be an easier task to serve customers merchandise of this type with the utmost confidence.

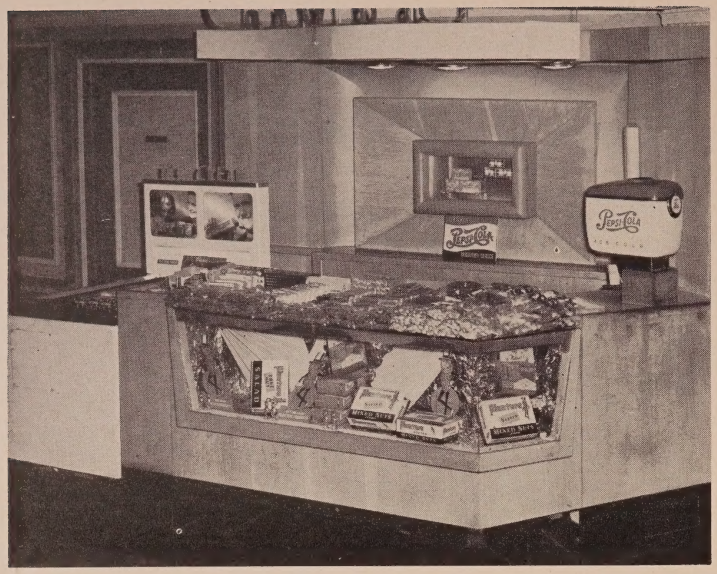
Many items make up the full range of merchandise sold over counters, but of all types the chocolate bar remains the most popular. Although these are manufactured in sizes demanding an extensive price range most of our sales are made up of 7, 10, and 12 cent purchases. With the favorable acceptance of the 10 and 12 cent bars by the public, we are encouraging the further exploitation of the higher priced bar, thereby endeavoring to increase our return per patron rate and theatre profits.

Let us presume our demand is primarily for the 10 and 12 cent bars. It becomes, therefore, the attendant's duty to learn the various lines from each manufacturer. The first step, of course, is to remember the manufacturers' trade names.

After these are well established in mind, an attempt should be made to allocate them in the proper category insofar as their ingredient, or texture. A good example of this is the bar known in the trade as a milk bar. Such as Hershey's Milk Chocolate, Nestle's Milk, Willard's Suchard Milk, and others. Each one is a plain chocolate but each has a different texture and formula.

There are also such types of bars as almond, coffee, liquid filled, and nut milk bars, many among which are competitive between the various manufacturers. It, therefore, becomes the attendant's responsibility to know such

THE SUCCESSFUL CANDY COUNTER ATTENDANT not only has a thorough knowledge of the stock to be sold but also an understanding of which items have the greatest appeal.



OPEN COUNTER DISPLAYS ARE MOST SUCCESSFUL in properly merchandising candy. A good point is to place the higher priced items within easy reach so that patrons can actually feel additional value.

items by their variety of price, manufacture and content.

Eventually, the attendant should be so well acquainted with the variety of bars available for sale that experience will even indicate as to what age groups prefer certain types of bars. This can be a great asset to the conscientious attendant who is confronted with a hesitant buyer. Knowing his, or her, approximate age group appropriate suggestions can be made at times to help them determine their choice.

Although we have stressed the sale of 10 and 12 cent bars primarily, we should not lose sight of the occasional kiddies show demanding the sale of five and six cent merchandise. We cannot neglect requests of this nature, but in doing so must remember its promotion should be minimized, and confined to limited display space.

Despite the salesmanship an individual might possess he is sometimes severely handicapped if the item he is selling is poorly merchandised, either by poor wrapping qualities or in the manner in which it is displayed or advertised. This theory can also apply to the selling of confectionery at a theatre's counter if the stock is not properly merchandised.

Upon dealing with bar items we would like to stress the success we have found in the present method of open counter displays. Already in locations where counter renovations have been changed to open selling units, it has increased candy sales tremendously.

Together with this improvement we cannot refrain from mentioning the necessity of placing bars, and in particular higher priced bars, within the reach of customers in order that they may actually feel the bar they are purchasing. In conjunction with this method of merchandising, bars should be placed in such a manner as to induce the buyer to sense the fulfilment of his desire for a particular bar, or item. In many cases the counters now used are laid out in three or four steps, whereupon it gives an excellent opportunity to allocate a specific portion of display space to higher priced, or slower moving items. Bars should be placed in a very neat and uniform fashion giving sufficient variety and done in such a manner as to create a responsive eye appeal in their colorful array. At no time should bars be placed on end, despite the limited space available for displays. If such circumstances prevail, it is much better to diminish variety, but maintain a neat and orderly display. It should be remembered that manufacturers spend a considerable amount of money to create designs attractive enough to prompt attention toward their merchandise. Let us, therefore, take advantage of their consideration by utilizing their merchandising contributions.

New Sales Potentials

Although the sale of chocolate bars may predominate our candy sales at present, the purchase of cello wrapped merchandise is growing rapidly. Cello lines are distributed by large and small manufacturers alike.

The variety of merchandise in this field is quite large with the more popular packages containing chocolate buds, mints, fruit gums and jellies. Almost all manufacturers produce lines similar to their competitors and by this token it is most important that ordering and the control of stock inventories should be watched with closed scrutiny. It should be carefully watched and confined to a maximum of two lines for each type of candy.

Upon selling this type of merchandise every effort should be made toward maintaining its freshness, as it is known lines packed in a cellophane container have a great tendancy to become stale in a short period of time. It is highly recommended that such items be constantly checked for freshness. If any indication of deterioration exists the item should immediately be put in the most suitable selling space for a fast turnover, broken up for children's bargain sales, or discarded entirely.

Similar to the method used in acquainting herself with the bar lines, it will be necessary for the attendant to know the consistency of such lines as mints, jellies, covered peanuts, and the many other types.

There are two distinct methods of merchandising cello units. The most effective being similar to the one already used in displaying bars. Whether the display is of a step type counter, or a flat surface, it is important to have cello lines well placed in sequence of price, type, and most of all in a good selling location where patrons can pick up the unit.

Another method which is predominant in Western Canada is the placing of cello units on wire prongs jutting out from a display board obtained through various manufacturers. This method can be quite effective by its neat appearance and can be hung in close proximity to the counter itself, thereby giving greater space for displaying other merchandise in the limited space available at the counter.

Back Bar Items

Among the notable six items we sell are the popular Life Saver Mint and Fruit Drops. As one is probably aware, they come in a wide variety of flavors, of which the Five Flavor and Pep-o-mint Life Savers are by far the most popular.

Despite the popularity of Life Savers we have proven their sales are not an immediate repeat item, and when sold at six cents retards our efforts to increase our return per patron ratio. It is recommended, therefore, that these lines be confined to a minimum amount of space on the corners of counter or on backbars, preferably on the various smaller stands supplied by the manufacturer.

Gum is another six cent purchase of the non-repeat variety.

Although quite a popular item with the public, theatre-managements have at times been reluctant to accept this type of merchandise as part of their candy bar items. Both sides of the discussion have merit and figures to prove their arguments. Some say the sale of gum adds to theatre overhead by the necessary cost incurred in cleaning customers' clothing, theatre seats and carpets. As many others, some of which, sell a tremendous quantity week by week, maintain their expenses for cleaning have not been increased since they began selling gum in their house. The popularity of the commodity is not questioned as any manager selling it will confirm.

If a theatre should be handling gum it is highly recommended owing to its low price range, that the selling space of this item should be confined as much as possible, but nevertheless if displays exist they should be through the medium of smaller racks, distributed by the manufacturers, and placed where they are not taking precedence over higher priced merchandise.

In the past year the introduction of potato chips, in the flake form, has become quite prevalent and successful. In most instances the actual brand or manufacturer is confined to the particular locale where the item is produced.

It has been found to be quite successful throughout, but more so in theatres where popcorn is not sold. Although these chips are normally packed in both the 10 and 25 cent sizes, we recommend concentration on the larger priced package.

In most cases the respective manufacturers have supplied an upright display rack which has been found to be a good merchandiser.

Licorice

Licorice to many people is defined as a sweet black candy. This is only partially correct as it is also known as a beneficial medicine and used in many pharmaceutical products throughout the world.

Licorice is possibly the oldest form of confectionery used today as it can actually be traced back to prehistoric days.

It has been our pleasant experience to witness the popularity of licorice increase time and time again through the volume of orders filled by our shipping department. It has undoubtedly grown in demand to the extent it now threatens many leaders in the long established chocolate line.

Despite the six cent price of some of these lines we have found these items a most popular item with the theatre trade for both adult and child. Unlike other lower priced items, it has been found these give us sufficient repeat business to warrant its further promotion by this company despite the low selling price, as it has been found our return per patron rate is being maintained.

Although there are many types of novel articles in licorice, we have proven our established policy of handling the above mentioned six cent items only, together with a variety of allsort lines. Presently, allsorts are cellophane packaged in various weights up to the half pound unit, selling from 12 to 30 cents per package respectively.

The smaller priced items are suitably packed in cardboard display containers for counter top merchandising, whereas the allsort packages can be included with other cello units.

Packaged Nuts

Everyone enjoys eating nuts of some variety, but few realize the actual food qualities in the protein, lime and iron, contained within this commodity. Authorities on the subject estimate the food value of nuts in general is seldom surpassed by any other food.

The increasing popularity of nuts has often been confirmed by the quantities ordered from week to week, month to month, from theatres supplied by this company. However, the potential in nut sales has yet to be reached.

A GOOD ARRANGEMENT OF CANDY ITEMS is shown in this picture of an open counter display, as well as an excellent placement of the serve-yourself box with easily reached ice cream items.

The almond, which is possibly one of the oldest nuts known, has been a long established nut line within the world's consumption of nut products. Its origin dates back to Biblical times. Spain holds the prestige of growing the largest and finest supply of Jordan and Valencia Almonds. Although Italy exports the major portion of the world's supply, a large quantity of this nut used in our hemisphere is now supplied through American enterprises in California.

Almonds come in two classifications, one bitter, the other sweet. The sweet almond is the one used in confectionery, or as a dessert item. Almonds, above all other types of nuts, are the best to resist deterioration. Although, they will succumb to spoilage, their lasting qualities through poor conditions surpasses all other nuts.

The Brazil Nut, located by its name is grown within the Amazon jungles of Brazil. The tree, from which it comes, is probably the largest nut bearing tree known, as it reaches 100 to 150 feet in height.

Although Brazil nuts are used as a dessert item in the American home, the majority are used within the confectionery industry, in such items as chocolates, bars, and nut mixtures. This nut is known to possess very high food values such as oils, proteins, carbohydrates and Vitamin B.

The cashew nut, although originating in Brazil, comes primarily from India today. This nut is fast becoming one of the most popular commodities of its type. It is interesting to note that a vital necessity for the growth of cashews is its close proximity of the plantation to the sea during its maturity. It has been found to vary in size due to its location, with the larger cashews growing closest to the sea.

The cashew is graded in wholes, halves, and brokens, and if suitable can be used as a selling point to your customers. The cashew is probably the most difficult to process for storing as it is known to deteriorate much faster than other types of nuts unless special precautions are given.

The peanut as it is known to us, is also called a ground nut, because of its being dug from the soil. It is also classified as a legume or what is known to the laymen as being related to the pea or bean family.

Its origin began centuries ago in the South American countries of Brazil and Peru. Through the processing of civilization during past centuries it is now found in India, Africa, China, the Dutch East Indies and, in more recent years, the United States. The greatest trader of this nut for oil purposes is India, whereas Mexico and the United States are the world's largest supplier of the edible peanut.

Grown in a temperate zone primarly, it takes three to five months for a crop to yield. Some crops rise to 3,000 pounds per acre, which is considered one of the better yields. Owing to the varied climatical conditions between countries, the peanut comes in many different sizes, colors, and oil content. The Virginia Bunch and Carolina peanut are used mostly as a dessert item within the United States.

The shipment of this commodity in recent years has been in the kernel form, due primarily to lack of world shipping facilities. Shelling has become an essential function at the source in recent years, since the bulky nature of

THE FRESHLY POPPED CORN IS DUMPED after the batch has started to flow from the pot. The sight of this appetizing product in action is almost irresistible to the pop corn fan.

the peanut in raw form would necessitate extra costs and space in its transportation to the buyer.

Although it is used as a hand food within the United States, other countries have found uses for this commodity in various forms. In many countries, as it is with this one, the oil from the peanut is well accepted for cooking purposes by the housewife and industry alike. The actual food value estimated in the peanut is to be compared with that of a thick steak, as its qualities for building flesh and muscle are surpassed by few other foods.

In the handling of nuts utmost precaution must be given toward their care if it is intended they are to be sold as quality items.

It is essential that all nuts are kept in a cool dry location preferably away from sunshine if edible merchandise is to be desired. If nuts are exposed to warm humid temperatures after processing, close scrutiny should be given toward their keeping qualities. The first sign of deterioration is their dry appearance, which brings about a loss of their saltiness. It is important at that particular time to test the line in question as to the possibility of an inferior taste. If there should be any indication of them becoming rancid, or the formation of mould, they should be destroyed immediately.

Experts within the nut industry strongly maintain that if their merchandise is properly warehoused there should be few requests for adjustment on deteriorated merchandise. Investigations have proven in ninety per cent of the cases that some neglect has been found either by the retailer or wholesaler in the proper storing or movement of stocks.

A SUFFICIENT NUMBER OF BOXES SHOULD BE FILLED to take care of buying traffic. Each box should be filled to the top but care should be taken that the lid can be closed.

Popcorn

The history, growth, and use of the grain corn undoubtedly appeal very little to each of us, yet this grain is one of the most important grown in North America.

The story of corn begins long before its discovery by Columbus as the Indians throughout America had already found its use as a food. Although known to exist in the other Americas, it was from North America that Columbus gathered corn specimens for his return voyage to Spain.

Later in history it was the Pilgrims, who, after a siege of starvation, gave thanks for the corn available in the new land for their survival.

From this meagre beginning has risen one of the great industries of our time. Few realize the importance of this crop as it has not only established its place on the table of every family, but the by-products obtained from the plant are innumerable. With these many items are dependent such industries found in the manufacture of confectionery, explosives, paper, pharmaceuticals, beverages, chewing gum and hundreds of others.

The United States is the world's greatest producer of corn with the majority being grown in what is known as the Corn Belt. Iowa leads in its growth, with Illinois, Nebraska, and Minnesota being classified as production contenders. The development of such fine crops have been greatly due to the constant research given toward the pollenization of the kernel. Hybriding, as it is commonly called, is the best example of this scientific breeding of corn. In this method two of the purest forms of corn are cross bred, thereby resulting in a kernel of better quality together with a larger return per acre.

The corn used for popcorn is grown mostly in the Iowa and Kansas areas. The type used for this purpose is usually found to have smaller ears with a harder and whiter kernel than found in most corn grown.

The cultivation and harvesting of this variety is similar to the method used with other types such as husking, nubbing, washing, brushing, and cutting. The variation is found in the ventilation of the cribs and drying process. This is

done to obtain equal drying qualities for uniformity of pop.

The corn is then suitable for its purpose, and when applied to a hot surface or pot, will break open in an explosive manner, sometimes exceeding its original volume at least 30 times.

The purchase of corn is not unlike the purchase of other grain commodities as the buyer is seldom in touch with the grain itself. Most corn is bought several months in advance of deliveries and sometimes as crops are being planted, contracts are being signed for its delivery.

This factor should be taken into consideration when comparing results of varying shipments of corn. We maintain that the corn purchased by this company is the very best obtainable. However, it should be realized the corn received throughout the year may originate from several suppliers, several different states or during different conditions of growth, thereby giving a varying degree of pop to your corn.

The possibility of this condition, nevertheless, is remote as such small differences fail to effect the return of corn to such a degree. Therefore, the minimum return of 13 boxes per pound of corn is expected, unless very unusual circumstances exist.

The actual food value contained in popcorn is known to few. As brought to the attention of theatre patrons throughout the United States recently, many managers have exploited such selling points to advantage. According to bulletins originating from the Department of Agriculture in Washington, it has confirmed there are more energy units in popcorn than in 96 per cent of all other foodstuffs. It is interesting to note that one pound of popcorn contains approximately twice as many food energy units than one pound of round steak, or two and one half times the same quantity of eggs, and six times as many units as one pound of milk, ice cream, or soups. The use of popcorn as a roughage is now being strongly stressed by members of the medicial profession.

In eating popcorn the public is not only consuming a nutritious and healthful substance, but one which is delicious and satisfying to the taste.

Popping Pointers

In order to give patrons the greatest satisfaction in eating popcorn, the proper popping of corn cannot be over emphasized. Although there are many types of popping machines in existence the procedure in popping corn is basically the same.

Let us assume one has the necessary supplies of corn, salt, and seasoning available for popping, and are now ready for the initial batch.

The proper procedure is as follows:

Turn on All Switches: This starts the heat penetrating throughout the heating elements and seasoning container (if available).

Raise Pan Cover: This is done manually by either lifting the knob or handle available.

Prepare Corn:

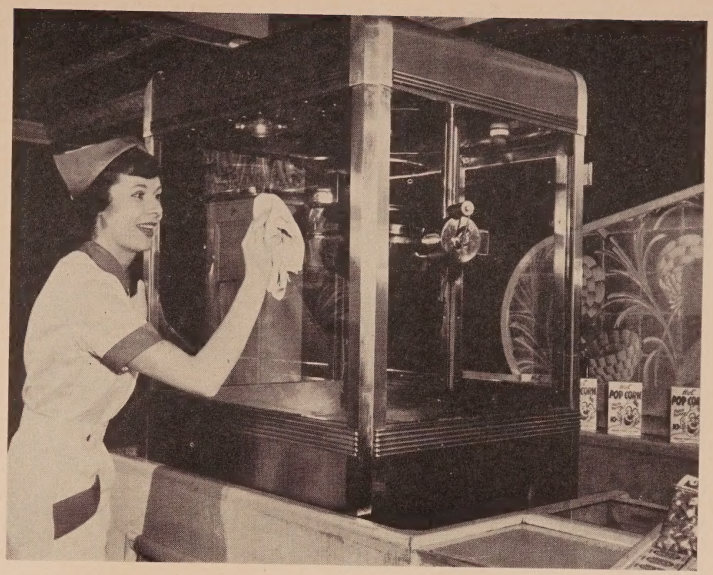
Initial Charge: The corn scoop is to be half-filled together with one to two spoonfuls of salt, and two ounces of seasoning.

Subsequent Charge: Scoop to be filled with corn and same quantity of salt added. Seasoning, however, must be put into pot after both corn and salt.

Final Charge: Scoop is to be filled completely with corn, but without salt. Seasoning should be administered in half the usual quantity. During this popping it should be remembered as the first kernel is popped the heating element must be shut off. Be sure to allow all kernels to pop before dumping this batch.

Lower Pan Cover: Release pan lid to cover corn while popping.

Dumping of Pan: As the corn begins to pop the lid of the pot is released, at which time the popped corn begins to flow over the side. When most of the



THE POPPER SHOULD BE THOROUGHLY CLEANED at the end of each business day not only to maintain a sanitary operation but also to assure the most appealing appearance to the patron.

THE POPPING PAN SHOULD BE CLEANED while it is still warm since at that time the salt and seasoning residue is most easily removed. Such constant care prolongs the life of the pan.

PRE-POPPED CORN SOLD FROM A WARMER has had excellent patron-acceptance in many locations but vigilance should be maintained to keep the temperature of the unit at the proper point.

kernels have been popped, dump the pot by moving the kettle handle.

After the pot has been emptied, the popped corn should be swept back and forth over the screen in the machine tray, thereby dropping the culls into a disposal tray beneath the screen.

Packaging: With the culls removed, the popped corn is ready for packaging into cartonettes. Each cartonette should be filled to the top, but not overflowing as the lid must close properly. Sufficient boxes should be filled in advance to look after the traffic at all times.

At the close of each day all popcorn within the machine should be removed and placed in a suitable container for use the following day. After this is done it is essential for the proper upkeep of the units to thoroughly clean the machine before leaving the theatre.

In theatres having popping machines it is important the popping pan should be cleaned thoroughly. This should be done while the machine is still warm as the seasoning and salt accumulation can be removed with considerably more ease if done at this time. This will prevent the pans from becoming black, or scortched looking, and eliminate the possibility of an early, and unwarranted, replacement. Experience in this field has proven that under no circumstances should the interior of a popping pan become black if the recommended cleaning procedure is carried out.

After the popping pan has been cleaned the remainder of the unit should be wiped off thoroughly, both inside and out, top and bottom. It is most important that both sides of the glass be wiped clean, with all smudges and smears removed making the unit absolutely spotless, and ready for the next day's business.

Although few will realize it, the manner in which machines, or warmers are kept clean is actually one of the best indirect methods of merchandising popcorn sales. Often comments are heard in theatre lobbies on the thorough cleanliness of such units as patrons leave the theatre. As one can well appreciate, this condition can actually induce that observant customer to buy again on their next visit to the theatre as they are fully aware of just how clean the operation is.

Continual vigilance toward the proper upkeep of popcorn machines cannot be over emphasized. Like any type of machinery, popcorn units are dependent on the proper servicing of motors with oil and timely repair, or replacement, of parts so vulnerable to wear, and deterioration.

A periodic inspection should be made by the management to confirm that instructions are carried out by the maintenance department in this regard. Often machines are spotless to the eye, but within inches of eye level has accumulated sufficient oil soaked dirt and dust to prompt a fire, or mechanical trouble, on the slightest provocation.

It is most disheartening to visit a theatre many times to find the same broken glass, the same unlit sign, or the same broken equipment that was discussed during a previous inspection. It is most important to the management of theatres and the attendants to have good, serviceable and attractive machines in operation at all times.

We have always prided ourselves in the service available through this company on the location of needed spare parts. Admittedly, some parts are difficult to locate but every effort is put forth to obtain such items immediately.

It is most essential that the value of the machines should be considered and the utmost done to extend their lifetime. During this era this cannot be stressed too greatly, as the cost of such equipment is almost prohibitive, and the availability on delivery of replacements is becoming more difficult each day.

Pre-Popped Corn

During more recent years, theatres have been quite successful in selling popcorn that has already been popped elsewhere than within the location where it was being sold. The necessity of this type of sale was prompted by the close proximity of the confectionery bar to the auditorium, thereby overcoming the noise emanating from poppers. The lack of space available for a large popping unit within the confectionery bar was another important reason for the introduction of pre-popped corn, and development of warmers.

In our larger cities the corn is popped by a central source, and shipped on demand to theatres in smaller locations. In smaller cities where only a few theatres exist, the house possessing the popper, pops a sufficient quantity of corn and transfers it to theatres with warmer installations.

The use of pre-popped corn has proven to be quite successful. Although in cold form on its arrival, it has received favorable reaction from the public when heated in the warmers provided. It becomes, therefore, essential to have warmers operating with motors, and elements in good condition.

Similar to the successful operation of machines, it is evident every effort should be put forth to keep all warmers clean. At the close of each evening performance, the pre-popped corn should be removed and returned to temporary storage, thereby allowing each attendant to thoroughly clean the warmer inside and out.

The proper storage of pre-popped corn is most important toward maintaining the quality desired by patrons. It is necessary to keep whatever stocks available in the theatre free from moisture, as this condition in the pre-popped will give it a rubbery texture. Every effort should, therefore, be given to keep such merchandise off the floor, and away from sweating pipes, and seepage. In doing so there will be less likelihood of moisture, nor the corn becoming infested with rodents.

Although pre-popped corn has been known to retain its quality flavor for considerable time, it is recommended the normal storage period for pre-popped corn should not exceed a week or ten days. On taking this into consideration one cannot overlook the importance of stock rotation. Most suppliers, including theatres supplying others within their own community make it a practice of dating the corn shipments. Therefore, with this information there should be little cause for stale or inferior quality pre-popped corn.

It is also wise to refrain from placing any advertising material within the warmer as it has been done. If this is carried out it will eliminate the possibility of the ink or glue from permeating the corn.

With pre-popped corn being well accepted, it should be a pleasure, and an easy chore to further promote the sale of pre-popped to your customers. The

necessary steps for this accomplishment is, of course, the desire, together with a clean and well kept merchandising unit, with good quality merchandise to sell. All of which are within the scope of every manager and attendant.

Tobacco Items

As has been mentioned often, the service given to patrons is the quality responsible for getting these patrons back into the theatre. In the operation of a candy counter we insist on service by our attendants. On some occasions, we find we have to accommodate patrons by stocking some types of merchandise as a service, primarily.

As is known throughout the retail trade, the tobacco industry probably gives the lowest return of any commodity on the market. But, because of our obligation to serve our patrons both theatre-wise and candy-wise, cigarettes are sold in many of our confectionery outlets.

In more recent months we have, at least, confined the extensive variety of cigarettes to the more popular items, thereby reducing sizeable inventories in many theatres. In theatres presently carrying large stocks it is highly recommended that the tobacco line be diminished to varieties of the five most popular brands. Not only should precautions be made to keep the merchandise from drying out, but this line especially should be kept under lock and key. Cigarettes we have found, are the cause behind many large shortages, and for this reason, therefore, consideration should be given toward their proper storage.

Ice Cream

Ice cream has probably made greater advances in sales than any other line sold through theatre outlets in the immediate past. Most ice cream manufacturers have now produced a suitable ice cream bar for distribution in theatres and it has been found to be most acceptable to the consumer in price, quality, and quantity.

Most manufacturers have been quite liberal in the advertising material for the promotion of their products for the benefit of our trade. A factor which should be considered by theatre management throughout the entire year is that tests have proven patrons will buy ice cream both summer and winter if the opportunity is presented to them.

During the past season, ice cream companies have been found to be more aggressive in their methods of merchandizing their product. One method which has been most successful is the location of an open deep freeze unit within close proximity of the candy counter. The results in many theatres have been phenomenal to the degree that many of the new candy counter installations are expected to have provisions made to accommodate units of this type.

Many theatres have installed the counter top sales unit and have found it to be quite successful. In some cases, ice cream sales have been increased as high as three or four times the normal volume. However, the secret of such success lies with the continual stocking of the display unit from the storage cabinet furthering our candy sales theory of allowing our patrons to pick up the merchandise desired by them. The display tray must be full at all times to induce the public to buy.

ICE CREAM SALES HAVE INCREASED in many cases three to four times above normal by the use of a counter top display unit. It is essential to keep the unit fully stocked at all times.

Some manufacturers with the co-operation of some theatres have resorted to selling ice cream in the aisles with some success. However, depending only on the established program policy of the theatre, and the co-operation of the management do we encourage such a move. Our experience has proven in many instances that despite the increased volume enjoyed in the promotion of ice cream sales in this manner the confectionery profits within the theatre have diminished owing to its interference with more profitable items already established. We do, therefore, advocate extreme caution before installing this method of selling ice cream.

ANOTHER TYPE OF EASY-TO-REACH ICE CREAM DISPENSER is shown here. The sales resulting from this unit have been little short of phenomenal in some locations. It is the best type in use.

Although few ice cream cabinets are actually owned by the theatre we should not lose sight of the necessity of taking care of the equipment supplied by the ice cream manufacturer. Not only should theatre managers notify the manufacturer of any ice cream breakdown, but he should endeavor to see that the cabinet is kept in a clean condition both inside and out for his own protection and satisfaction.

If by chance, the ice cream within the cabinet becomes spoiled, the cabinet box should be cleaned thoroughly, before new stock has been received. This should be done as soon as possible as any melted ice cream has a tendency to become sour and can contaminate any new stock with an unfavorable aroma in a very short time.

Every precaution should be made to prevent the possibility of anyone within the theatre from removing the master plug of the ice cream cabinet from the wall socket. If such an incident should take place and the stock becomes damaged, it becomes the loss of the theatre. In many situations theatre managers have insisted that a locking plug be put on the lead wire to prevent such occurrence.

It should be the policy of the theatre manager to have the attendant check the actual count of every shipment of ice cream bars arriving at the theatre. Many errors, and oversights have been uncovered in the delivery of ice cream, and if close scrutiny is not observed it can cause embarrassing shortages to the management. If during the process of selling the merchandise ice cream bars are found which are badly damaged or out of shape it is recommended that these be put to one side until your next delivery is made. At this time the drivers should leave either replacements, or a credit slip, covering the number of bars damaged.

Beverages

Soft drink sales have been a great contributor toward advancing confectionery sales in theatres during recent years. Although there are many types sold, there are but three distinct divisions of merchandising drink sales. These are classified as coin-operated vending units, bottle sales, or the more popular fountain dispenser.

Coin operated units, owing to servicing problems, are confined to larger cities. They have been found to be an excellent medium as coin catchers in large theatres possessing lounging mezzanines where a considerable amount of traffic escapes the established confectionery counter. They have also been well utilized in theatres lacking space for a dispensing unit within the present candy bar.

Bottle sales, although giving customer satisfaction with their contents, are beginning to disappear in preference to fountain dispensers. This has been wholly due to the continual nuisance in the handling of bottles and their cases, together with the valuable space taken up by the necessary cooling unit.

Fountain dispensers on the other hand have proven to be the best suited to small counter installations together with demands for quantity turnover. Throughout this country, the units installed dispense Pepsi Cola, Orange Crush, and Coca Cola primarily.

The fountain dispenser, has often justified its installation by proving its greater revenue values, and continuance to give the public satisfaction. It is important that constant vigil over these units must be maintained to guarantee the desired quality drink demanded, and as a profitable operation.

Together with these objectives it is also required that certain syrup returns be obtained in the dispensing of these drinks. Various types of syrups are used, each distributed through a recommended dispenser, giving a certain desired return for a profitable investment. However, often through faulty mechanism, free drinks, or an improper throw, these returns are not obtained.

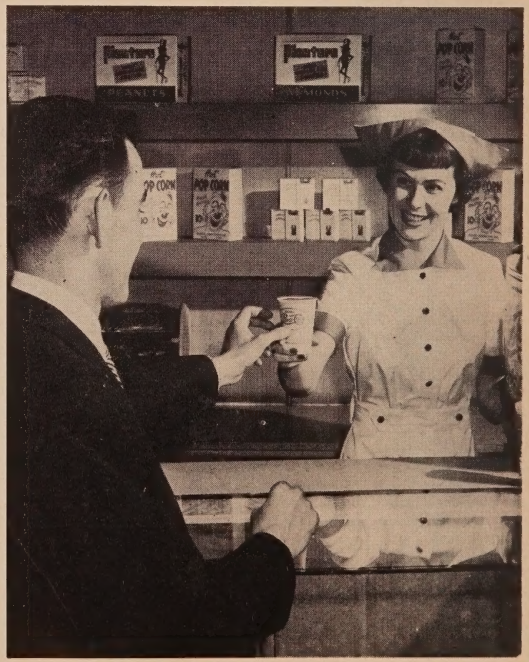
It is necessary, therefore, to supervise the consumption of this commodity at all times. Both manager and attendant should be aware of the syrup returns required. These requirements are based on the number of drinks sold per gallon of syrup, with Orange Crush being 160 drinks per gallon, Pepsi Cola 160 and Coca Cola 128.

In our effort to obtain such returns it is also essential that each type of drink is served within a Dixie cup labelled for the specific drink. These cups are available, and should be requisitioned if they are not presently in use.

The proper maintenance and cleaning, procedures for drink equipment, are undoubtedly the most important factors in maintaining a quality beverage for the customer. Regardless of the actual

FOUNTAIN BEVERAGE DISPENSERS are replacing bottle sales in the majority of locations. The revenue is greater while the nuisance is eliminated.

CUPS LABELED WITH THE SPECIFIC BEVERAGE served are available and it is essential that they be used to obtain the best patron reaction.



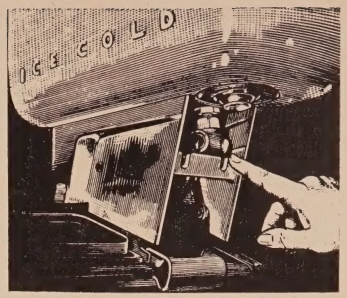
type of unit used in distributing drinks it is essential that certain functions must be carried out to assure top performance of the unit for a satisfactory drink.

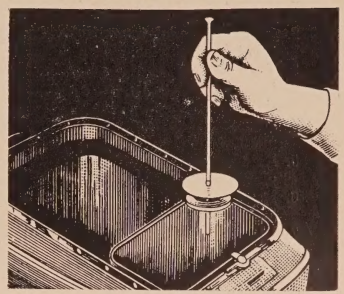
Upon referring to a bottle cooler, it is a prime necessity that these units be carefully cleaned thoroughly at least once a week. Although it might take an extra 15 minutes, the cleanliness of such units cannot be disregarded. Together with maintaining the proper operation of the compressor and cooling tubes, a weekly scouring of the inside of such unit coolers must be carried out. One should not be able to see any scum or refuse in the water bath as one is withdrawing a bottle to be served. If such a cleaning practice is carried out, there should be less tendency toward breakdowns or warm drinks.

The proper cleaning procedures to be followed in the cleaning of fountain dispensers are an absolute necessity to maintain a healthy, and satisfying drink. Consequently, with this thought in mind, a very descriptive outline has been shown in the following pages for both the Cola and Orange Crush dispensers.

It should also be remembered if trouble continues after an inspection has been made to overcome some breakdown, a competent, and qualified, serviceman should be called to adjust the machine immediately. Every hour the unit is not operating, is an hour of lost profits.

ONLY 30 MINUTES ONCE A WEEK insures a clean deluxe dispenser for your cola beverage. While the illustrations are not the orthodox Pepsi head, the fundamentals are the same for all. 1. Remove drip pan assembly and shut off carbonated water by closing cut-off valve. 2. Drain syrup. Place clean one gallon container under nozzle and remove air vent tube. While syrup is draining remove ice from compartment. 3. Remove inner assembly. Unfasten syrup tank latch. Push plastic nozzle upward and at same time with other hand grasp syrup tank and lift. Remove and clean plastic nozzle. 4. Clean inner assembly with warm running water and a brush. Rinse thoroughly. Clean ice compartment with warm soapy water and a brush. 5. Reassemble unit. Snap on plastic nozzle. Replace inner assembly. Press it downward firmly and fasten syrup tank latch. Replace air vent tube. Fill syrup tank. Fill ice compartment. Turn on carbonated water. Replace drip pan.

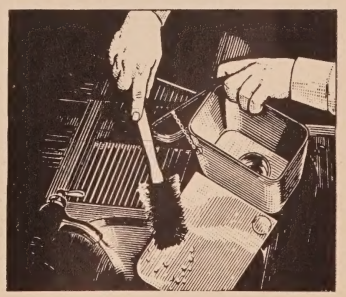




Practical Operating Pointers

The Deluxe Dispenser is designed to serve a finished six ounce drink in five seconds. For best performance it only requires: (1) a sufficient flow of syrup; (2) carbonated water under proper pressure and (3) refrigeration to dispense drinks at 40° or below. If any of these three (3) factors are lacking, consult the trouble chart below for usual remedies.

Trouble	*Cause*	*Remedy*
Insufficient or No Syrup in Drink	1. CO_2 gas pressure too low to open dispensing valve—(gas drum probably empty).	1. Increase gas pressure. 120 pounds is usually correct (except for low pressure carbonators. then usually 60 to 75 pounds).
	2. Syrup tank empty.	2. Refill with syrup.
	3. Syrup tank filled above top of air vent tube.	3. Drain off excess syrup. (Cut No. 2.)
	4. Air vent tube clogged.	4. Clean air vent tube.
Slow Flow or No Carbonated Water	1. CO_2 gas pressure too low—(gas drum probably empty).	1. Increase gas pressure. 120 pounds is usually correct (except for low pressure carbonators, then usually 60 to 75 pounds).
	2. Carbonated water is cut-off.	2. Remove drip pan assembly to check cut-off valve. (Cut No. 1.)
	3. Carbonator may not be working properly.	3. Check carbonator, see carbonator trouble chart. Call mechanic if necessary.
	4. Carbonated water line to dispenser may be frozen in syrup rail.	4. Check syrup rail for ice formation over lead line—melt with lukewarm water.
	5. Self-sealing carbonated water inlet below cold plate may be leaking.	5. Make sure syrup tank latch is locked and inner assembly is in correct position (Cut No. 3.)
	6. Screen or filter, located at bottom of cold plate below hexagon nut, may be clogged.	6. Remove hexagon nut, clean screen and replace.
Warm, Flat Drinks	1. There may be no or little ice in unit.	1. Fill ice compartment with cracked ice (egg size).
	2. Carbonated water supplied to the dispenser from soda fountain may be too warm.	2. If carbonated water at draft arm is over 50° check refrigeration system. Call mechanic if necessary.
	3. Warm syrup in syrup tank.	3. Pre-chill syrup before filling dispenser.



If above trouble chart does not solve the problem, call the local mechanic.

The operation of any confectionery bar where carbonated drinks are served necessitates the installation of a carbonator and a tank of carbon dioxide gas. Once installed, little trouble is usually encountered with the carbonator. Owing to the necessity of continual tank replacements, it is recommended that an extra tank (but only one) should be kept in reserve at all times.

As replacements are made, it is essential certain procedures are carried out to eliminate any gas leakage after a change has been made. The proper procedure is as follows:

1. Close the cylinder valve by turning clockwise.
2. Close the regulator outlet valve by turning clockwise.
3. Turn the regulator adjusting key in a counter-clockwise direction until it is loose.
4. Unscrew the regulator coupling nut from the cylinder valve outlet.
5. Replace the outlet cap, and prepare the tank for shipment.
6. Replace used tank with full tank, and remove outlet cap.
7. Replace regulator coupling nut on new tank.
8. Turn regulator adjusting key in clockwise direction until tight.
9. Open regulator outlet valve by turning anti-clockwise.
10. Open cylinder valve outlet by turning anti-clockwise.
11. Adjust pressure to 120 pounds, as indicated on regulator pressure gauge.

On completion of the transfer, it is essential that every used tank is returned to the distributor immediately. In order to avoid possible error and additional charges, it is advisable to label these as "Empty Iron Cylinders Returned."

Always store gas cylinders in a clean, dry, cool place away from odors, salt or other corrosives. Do not expose the full cylinders to dampness, heat or sunshine, or the empty ones to dampness. Always close the valve on empty cylinders.

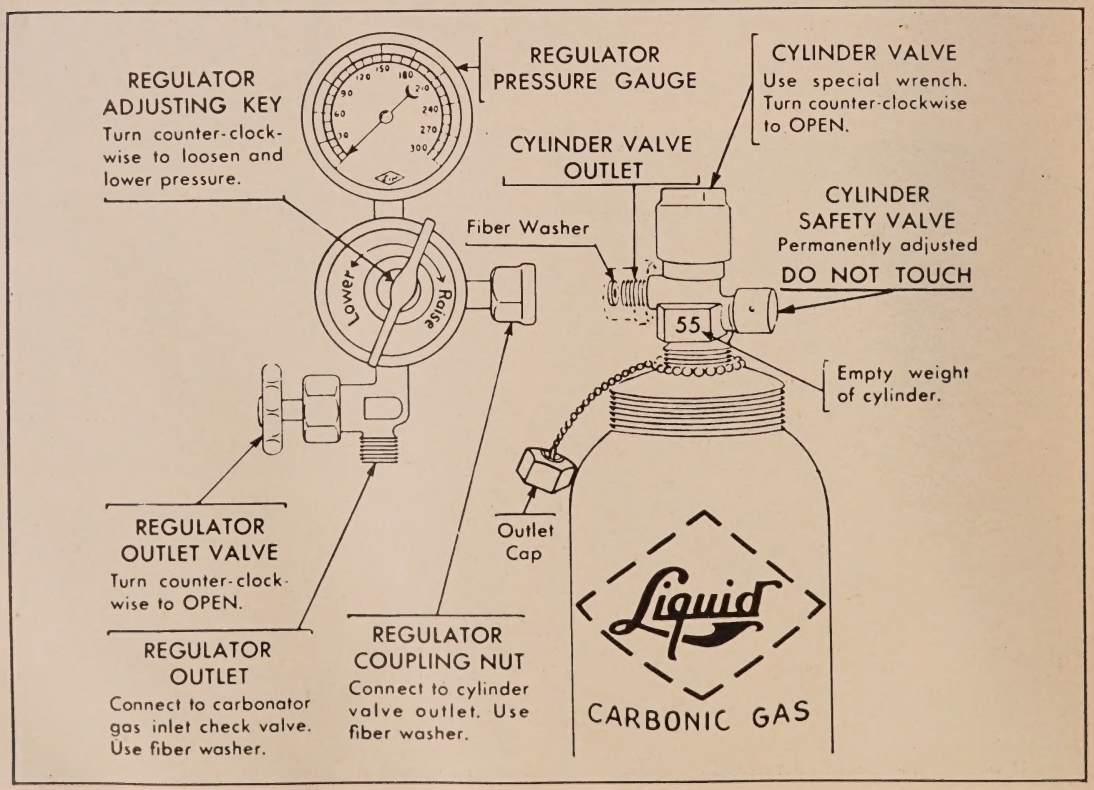
Owing to the high cost of gas in today's market, it is essential every effort should be made toward obtaining as much life as possible out of each tank. This precaution should take place as soon as they arrive, as the cylinders are jolted around considerably in transit, there is always a possibility of the outlet cap becoming loosened which might result in leakage. Therefore, just as soon as a shipment of gas is received, take a wrench and tighten the small outlet cap. If the valve is suspected of leaking, test it with a soap solution. Recurrent bubbles will show a leak if one exists. If it should be necessary to retain a cylinder longer than 30 days without emptying it, the outlet cap should again be tightened. The small round brass cap, cylinder safety valve, should not be tampered with. It protects the small copper disk which is placed there to allow the contents to escape in the event the cylinder is exposed to extreme heat.

Loss of CO_2 gas may occur through gas line couplings, carbonator connections, packing, and regulator or other equipment. Proper care should be exercised to use good fiber washers in all gas couplings. All connections should be inspected frequently and tightened. Test all gas connections at least once a month by use of a shaving soap solution. The manufacturer is not responsible for leakage of this kind after cylinders are delivered.

Gas leaks may be located by the following procedure:

When closing at night, note should be made of the pressure shown on the regulator and carbonator gauge. Then tightly close (1) the cylinder valve, (2) the regulator outlet valve, (3) city water inlet valve to the carbonator, and (4) the soda water outlet valve to the fountain. This completely isolates the carbonator and the regulator. In the morning note, the pressure reading on both gauges. If the regulator gauge pressure has dropped, there is a leak between the cylinder valve and the regulator outlet valve. If the carbonator gauge pressure has dropped more than

A CHART OF THE MECHANISM in a carbonator unit is illustrated below, on which are indicated the various parts and appropriate instructions.



ten pounds, there is a leak in the machine or somewhere between the regulator outlet valve and the carbonated water outlet valve. It will then be necessary to check all connections, and couplings with soap suds applied with a brush as to where the leak exists. When this has been determined it will be necessary to tighten the connections, or replace old fiber washers with new ones. No one, during these tests should be permitted to draw a drink from the dispenser.

If after several tests have been made, the pressure gauge indicates a continued decline from the 120 pounds standard by more than 10 pounds, or below the minimum 90 pounds pressure, a serviceman should be called immediately.

Promotions

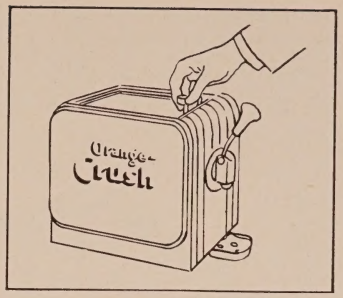
The cornerstone of success within the motion picture industry is the effective use of the quality known as promotion. Without this factor many pictures, and theatres, would be in dire circumstances. Why then can not this priceless quality be put to work in promoting our confectionery sales?

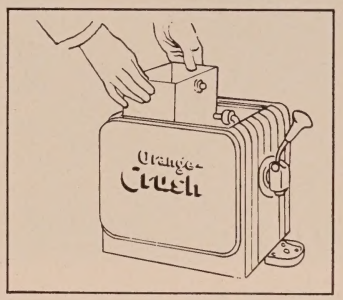
In confectionery these promotions are primarily confined to the area surrounding the candy counter itself. Promotions can be classified into such types as seasonal, special merchandise, new lines, picture tie-ins, and revenue producers.

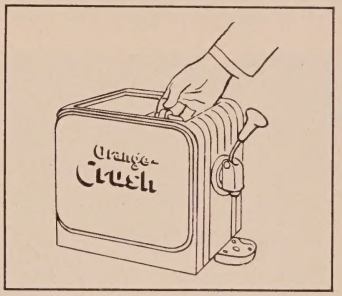
GIVE YOUR ORANGE CRUSH DISPENSER a weekly bath. Reading from top to bottom of page follow the steps illustrated in the column on the right. 1. Loosen hand nut on syrup line at tank to remove syrup tank. 2. Remove tank and drain syrup into clean jar. 3. Remove drain plug from ice compartment to drain ice water. 4. Clean ice compartment with hot running water and soap or soda. Drain and replace drain plug and syrup tank. 5. Clean outer cabinet with hot water. Dry with absorbent paper or soft cloth. Simonize or wax may be used as a polish to bring out lustre and protect enameled side plates.

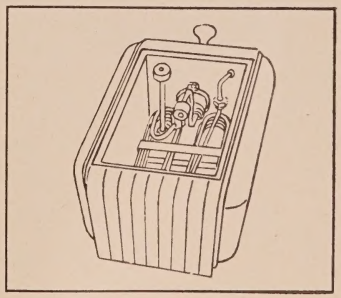
Seasonal promotions are the easiest to work with and consequently have proven to be the most successful. With seasonal promotions it becomes a natural as one has the direct, or indirect, assistance from the public as everyone is aware of the timeliness of one's work, and is more receptive to one's efforts. With seasonal displays, one also has materials more readily available than for normal promotions. Reds for Valentine's Day and green for St. Patrick's Day are easily accessible together with papers, cutouts, and other display material befitting events such as Easter, Thanksgiving, Hallowe'en, and Christmas.

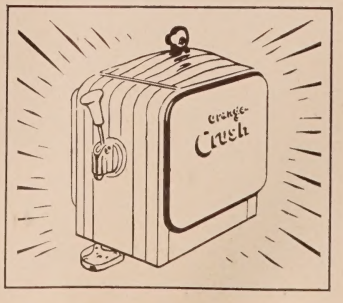
Many managers have been quite successful by using their candy counter to advertise a suitable picture campaign. Among the more suitable pictures for this type of display have been "Treasure Island," "Alice in Wonderland," and "The Greatest Show On Earth." Using decorations and uniforms depicting the











For an efficient, profitable Orange-CRUSH operation, these pointers may be noted:

Complaint	*Cause*	*Remedy*
Vibration of Unit	Too much water pressure.	Turn pressure control valve clockwise to adjust pressure down, or anti-clockwise to increase pressure.
Drink too weak	1. No syrup in tank.	Check (a) Move handle from center position to attendant. (b) Return handle to syrup head. (c) Draw handle again to attendant for proper drink flow.
	2. Not properly drawn.	
	3. Broken piston seal.	This piston seal would have to be replaced by an experienced person.
Drink too sweet	1. Faulty operation of valve.	(a) Move handle from center position to attendant. (b) Return handle to syrup head. (c) Draw handle again to attendant for proper drink flow.
	2. Faulty check valves in dispenser.	These would have to be replaced by an authorized representative, or serviceman with knowledge of unit.
Plugged Drain	From chlorine or dirt in ice.	One teaspoon of Baking Soda in ice once a week will normally prevent this.

SHOWMANSHIP HAS ALWAYS BEEN a prime requisite of good theatre operation and this quality should be put to work in promoting the confectionery stand. Tie-ins with picture product are always excellent such as the one shown above used in connection with Disney's Treasure Island.

theme of the picture a few days in advance of its booking can create a tremendous interest. This same interest has been found to induce passing trade to stop at the candy counter as well.

Picture campaigns often bring with them items suitable for retail selling at the counter. In many theatres, the sale of records, books and dolls during the engagement of a picture has been successful. Their promotion, and display, of course, is necessary if results are to be had.

The promotion of new items has been a subject often discussed with theatre management, and should be further qualified. As one can well imagine, many candy lines appear on the market with only few warranting consideration for public demand.

It is, therefore, a most difficult chore at times to determine all the winners all the time. Nevertheless, when a decision to handle a certain line is reached, we normally notify our outlets as to its availability. In doing so, it is then our desire to have this item featured at the counter. Such promotion can also be improved by the verbal suggestion made by the attendant when making a sale.

A candy counter is never without some item to be merchandised, or promoted. If it is a new line, sell it. If it's an old line, merchandise it so well that

it cannot help but sell. If an item gives a greater profit, then promote it properly to give the most for the efforts.

In recent months many managers have utilized information available in trade papers acquainting the public with the beneficial qualities obtained in popcorn. In such theatres, corn sales have doubled and trebled their former volume.

During the recent Christmas season a substantial increase was noticed in the popcorn sales of a particular theatre. Questioning the manager on this trend it was found this enterprising individual had advocated its use as a Christmas tree decoration to his patrons. Although not being used in the capacity intended, the sale of popcorn had improved to such a degree that one could not help but expound the promotional genius of the individual involved.

Management

It is admitted that a great deal of the following material in this particular section does not apply to the individual theatre owner although there may be, here and there, a hint or so which might be helpful. But, in the main, this company's practices could serve as a basis of comparison for circuit owners who maintain their own concession operations, and it is with this is mind that it has been included.

SEASONAL DISPLAYS SUCH AS THE ONE ABOVE are always good while imagination can usually create additional backgrounds to take advantage of current topics such as the one shown below.

Head Office Bulletins

It is to be hoped the two types of bulletins distributed by this company are giving the intended results to the recipients. The purpose behind these bulletins is to make managers, and attendants, conscious of the importance of confectionery sales to their theatre.

The colorful monthly bulletins feature sales reminders to familiarize everyone with items which may have been forgotten. The Sweet Sheet is a bulletin advising of price changes, new lines to be handled, contest award winners, among many other items. The Sweet Sheet, therefore, becomes an authoritive reference. Consequently, if price changes occur, only on advice through this medium, or direct advice from the branch manager, are adjustments to be made regardless of direction from salesmen or competitors.

Sales Contests

In the past, several contests have been run by this company with considerable response and success. It has been our policy to have between four and six contests a year to distribute sizeable amounts of cash. Most contests have been to promote a particular item, or to create a further interest at the candy counter.

A monthly contest continues to exist for the best merchandising suggestion received from managers throughout the country. The prize for suggestions of this nature is generally merchandise of considerable value.

Purchasing Policy

The ordering of any great quantity of merchandise has always been complex, if an efficient and profitable system is to exist. However, through the cooperation of theatre management this company has been able to establish a reasonable control in an efficient manner.

Our ordering is done primarily between two systems, one through branch warehouses, the other direct with manufacturers' representatives.

Theatres ordering through our warehouses do so by completing our Theatre Weekly Order Form requesting varieties of candy, cigarettes, corn, popcorn boxes, salt, seasoning, and soft drink cups. Orders are then approved, packed, and shipped by our respective branches.

Orders for drop shipments are confined to candy items only and are placed with representatives of various manufacturers. When these orders are obtained the salesman forwards them to the branch manager in the territory for approval. After approval, they are returned to the manufacturer, or agent, for direct shipment from their factory or warehouse.

Our purpose in doing this is to relieve the burden on limited warehouse and shipping facilities. It also assists this company to curtail delivery expenditures, thereby allowing us to maintain the present rate of candy discount.

The proper function of ordering confectionery is a most important one and requires constant and rigid control. Despite the extensive variety of candy available, it is surprising to find the minority as being the most popular. In other words, if a manufacturer produces ten lines he is doing exceptionally well if he has four very popular items. The chain store theory of "Selling the Sellers," therefore, becomes a factor of extreme importance to a buyer, particularly if he is dealing with numerous suppliers. Further to this point, it might be interesting to note the results of a national survey recently completed divulging information that 65 percent of the public throughout Canada preferred bars from only three manufacturers. The remaining companies comprised the other 35 percent, thereby confirming our theory of handling items demanding a volume turnover. No doubt a similar situation exists in the United States.

Theatre Inventory

The normal confectionery inventory of theatres within close proximity of Theatre Confections Limited warehouses should not be more than two or three weeks supply. Others, depending on the distance from the branch warehouse, should carry between three to five weeks stock. This does not necessarily mean three weeks stock of each line, but three weeks stock in dollar volume.

Every effort should be made toward ordering merchandise in case lots if traffic permits. Orders placed with salesmen should be for authorized lines only.

It is highly recommended each manager should establish a schedule for ordering stock. If this is done, and carried out, it should eliminate the necessity of emergency shipments. Although immediate action is taken on such requests their repetition from the same outlets indicate a lack of system, or negligence by the responsible party.

Storage

Much has been said about the storing of foodstuffs in both wholesale and

THERE ARE NO LIMITS IN SHOWMANSHIP at the candy counter except those of the originality and ingenuity of the treatreman, himself. Additional profits are sure to result from the time and thought given to such planning.

retail outlets. Yet how often have we been perturbed about methods used in stores in which we have dealt. Too often have we changed our restaurants, or groceterias, when we have had occasion to witness the filth, or disorder, in which our food was being prepared, or stored.

Surprisingly enough though, many of the faults we find in other food outlets can also be found under our own roof if we should take the time to look. Often confectionery inspections reveal some questionable housekeeping habits. The circumstances surrounding the storage of carbons and janitor supplies are not conducive to the proper storing of confectionery.

All the binning in the world will be useless if the storeroom is not cleaned out thoroughly at least once or twice a week. Not only does this practice keep the storeroom clean but it has a great tendency to rotate stocks thereby minimizing the possibility of stale merchandise. Upon keeping the stock room clean, and with the necessary preventatives there should be little trouble in curtailing problems with rodents.

Many managers realizing the importance of proper stock-keeping have white-washed their bins, and painted their stock room floors. This type of conscientiousness is to be encouraged as its effect cannot help but improve the working arrangements for those working within the stock room. It has also been found to create greater confidence, and a sense of prevailing cleanliness from the employee can be invaluable throughout the theatre.

The location of storage facilities can be an important one. Not only is it necessary to choose space within close proximity of the candy counter but it must also have suitable ventilation. Proper storage temperature should not exceed 65 degrees at any time. It should also be free from dampness of any description, with necessary provisions made to keep merchandise off the floor.

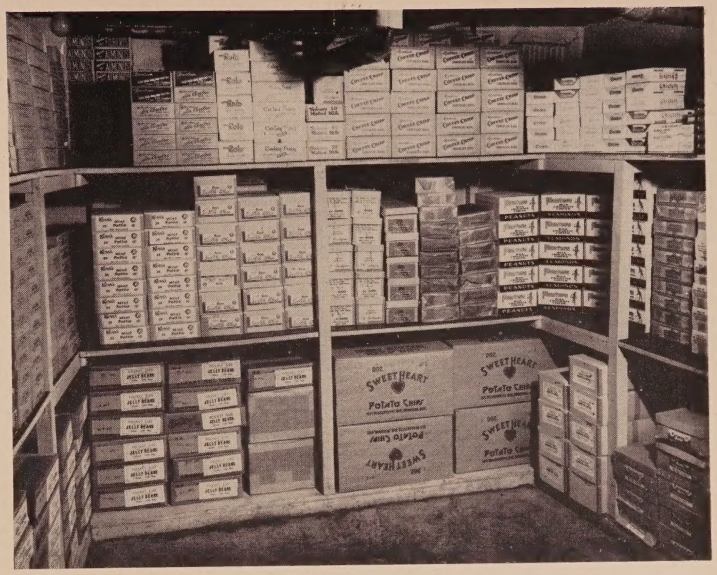
If space will permit a suitable lay out of stock is recommended. If stocks are allocated as to price and brands, a good deal of inventory problems are eliminated. This method can also be found of considerable value when new orders are being made up as the whole stock picture is apparent.

Weekly Sales Reports

Owing to the confectionery sales volume in outlets serviced by this company, it has become essential to install the comprehensive accounting system presently used by this organization. In carrying out this procedure it becomes quite obvious at times that considerable negligence exists when Weekly Confections Sales Reports are prepared. On compiling this form, in its required four copies, many items are continually omitted or recorded incorrectly. The following "do's and don'ts" may eliminate a good number of the existing oversights.

Do; insert the supplier's name, date, and shipping slip numbers, on all incoming shipments in the space allocated for this purpose.

Do; remember to record all totals in the candy section.



A CORNER OF A FINE STORAGE ROOM with good binning facilities is shown here. A weekly cleaning assures sanitary conditions and minimizes the chance of keeping stale merchandise.

Do; record the proper rate of discounts, or cost of goods sold, percentages, in the allotted spaces.

Do; record the inventory and usage of all corn, pre-popped corn, salt and seasoning, as well as any syrups and CO_2 cylinders.

Do; insert the attendance figures.

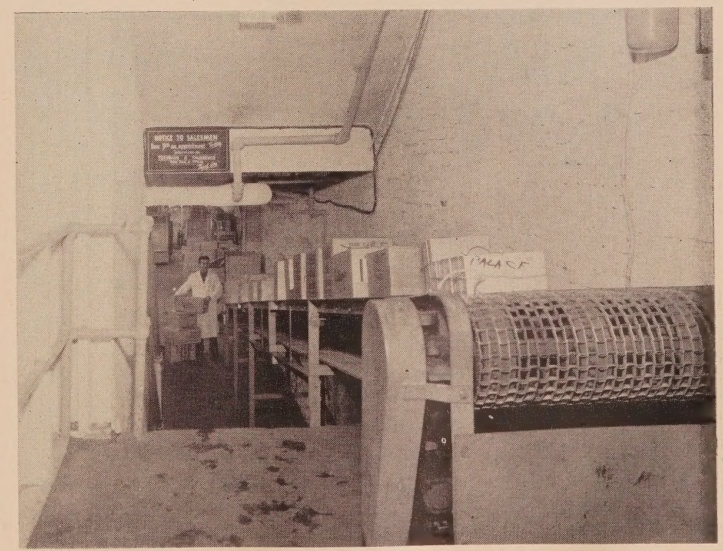
Do; be careful of proper adjustment entries, and return correction advice letters with the corresponding C.S.R.'s.

Do; try to have reports arriving at their destination on time.

Don't; forget to properly record the inventory date, theatre, and location, on all reports.

Don't; record more than one shipment in any one delivery column. If there should be more deliveries than columns, make up a dummy column on a blank paper and paste the top of it over the delivery section on the C.S.R.

A WELL PLANNED STORAGE AREA should provide facilities for the proper handling of merchandise. White-washed walls, painted floors and fresh uniforms for employees are desirable.



Don't; forget to have a receiving signature on all delivery slips enclosed with the report.

Don't; forget the manager is to sign all copies of C.S.R.'s.

Don't; alter any part of the face of any check by striking over, or erasing, unless the correction is initialed by the singing authority of the check.

Don't; forget to put sufficient stamps on checks and envelopes.

Quarter-End Inventory

Together with the weekly movement record of stock, it is necessary for this company to obtain certified inventories to be taken at the end of each quarter, or 13 weeks. It, therefore, becomes the obligation of theatre managers to verify by physical count the actual merchandise on hand, in compliance with regulations laid down by our auditing firm.

During the process of taking inventory and the distribution of the completed forms, some items are overlooked. Such oversights can well be corrected if the following would be reviewed, or carried out at the time of future quarter end inventories.

(a) The physical inventory should be taken on the same date as the normal close during the last week of the current quarter.

(b) The name, location, and date, should be inserted on all inventory forms.

(c) All items should be recorded in units.

(d) Theatres selling drinks should record all syrups to the nearest gallon, with all CO_2 cylinders recorded as tanks.

(e) The physical inventory taken should correspond to the column, "Inventory at this Date," on the current Confections Sales Report for the last week of the quarter.

(f) All equipment belonging to Theatre Confections Limited should be recorded, and if serial numbers exist they should be shown accordingly.

Credits

The continual requests for merchandise credits has been so great we feel its clarification is well warranted. At present, there are approximately five types causing theatre managers concern. The following outline will indicate what credit exists and also the adjustment policy to be carried out.

Complaint—

(a) Chocolate bars short in boxes from manufacturers.

(b) Cellos short in box, or cellophane breakage.

Adjustment—Company representative should be advised on next call, at which time adjusting replacement will be made.

Note: If this merchandise was received from T.C.L. warehouse the branch manager should be notified requesting permission to deduct this quantity from the next C.S.R.

Complaint—Popcorn Boxes.

Adjustment—If popcorn boxes are short in packing, credit should be taken on the next C.S.R., in the adjustment column, but shipping, or packing, slip should be enclosed in carton from supplier.

Complaint—Drinking Cups.

Adjustment—If any cups are short, or damaged, credit should be taken through adjustment column and packing slip enclosed in each 100 cup package with the corresponding C.S.R.

Complaint—Ice Cream.

Adjustment—Any short, or damaged, ice cream bars should be replaced, or a credit invoice issued, by the local ice cream dealer. Such a credit must be shown on the C.S.R., with credit invoice enclosed.

(Any ice cream spoiled through theatre negligence becomes the loss of the theatre, and is included as a sale.)

Complaint—Rodents.

Adjustment—Any damage from mice, or rats becomes the obligation of the theatre.

Damage in Transit

Before merchandise is accepted at any location, it should be checked for any possible damage or shortage in transit. If damage exists, the shipment should be immediately checked in detail with the transport representative to determine the extent of the loss. When this has been verified sign for the shipment, less the contents damaged.

This shortage should be immediately reported to the Theatre Confections branch warehouse for claim action. It is not the responsibility of the theatre to take any action through the transport companies.

If, by the close of the week, any further merchandise pertaining to this shipment has not been received, it will only be necessary to record the merchandise received. When making the original contact with the branch warehouse it is advisable to make up an additional copy, and attach it to the C.S.R. showing the shipment in question.

Sales Success

With the confectionery business becoming an integral part of theatre operation today, it is only fitting that someone should be responsible for its management and success. As in the case of managing other important departments within a theatre, the logical person suitable for such responsibilities is the manager of the theatre. Although the actual physical handling and pecuniary details are delegated to other members of his staff, it should be realized the full responsibility remain entirely with the manager.

Although one member of the theatre staff may be instructed to check incoming shipments, and perhaps another upon the cleanliness of the equipment, the onus of patron satisfaction and profit increases become the manager's obligation. In some cases, and in particular, in larger theatres, his position is not unlike that of large department store managers, whereupon the physical application and actual "tete a tete" selling is done by the staff directly with the paying customers.

When confectionery equipment is in need of repair, or breaks down, immediate action should be taken to readjust its proper functions either by replacement or repair. Items of this nature should be approached with the same determination in repairing projection, heating or air conditioning mechanism.

In order to properly perform the obligation which a manager has accepted in selling confectionery, he should be fully acquainted with this operation within his theatre. Most of all, however, he must remain a showman and divert some of its application to this new and profitable innovation to our industry. In doing so, he must, together with the more intricate procedures, endeavor to implant as much enthusiasm as possible into those employed in this department of his theatre as to encourage them through his tireless leadership to be producers at all times.

THE OPERATION OF A BUSINESS as large as Theatre Confections, Ltd., requires the best of equipment. Appreciation of detail is apparent in the appearance of this delivery truck and driver.

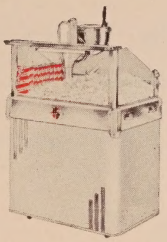
THE NEW *Manley* "SUPER STADIUM"

The NEW Super Stadium ... can pop up to 32 bushels an hour of fresh hot popcorn.

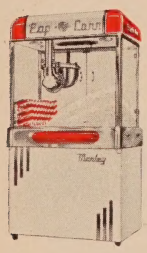
will bring You...

BIG BUSINESS!

THE CONSOLE ARISTOCRAT



Another new addition to the Manley line is the Console Aristocrat. Has the same profit-making kettles as the standard Manley Aristocrat and its working back is almost the same. Yet, because it has no top, it can fit beautifully into small spaces. Its counter, made of tough Formica, is 50 inches from the floor, permitting over-the-counter service. A honey of a machine with traditional Manley quality thruout.



THE MANLEY ARISTOCRAT

And don't forget the reliable Manley Aristocrat, an amazing all-around popcorn machine whose high yields bring high profits. Fits in anywhere. Handles big crowds fast. Its 12 and 16-oz. interchangeable kettles produce yields as high as $178.00 per 100 lbs. of raw corn. This ability to produce greater profits has made it the favorite machine of small and medium-sized theaters. It's dependable! It's easy to operate! And it's a work horse that just grinds out the profits!

BIG PROFITS!

HERE'S a way that will put your popcorn business in the upper income brackets and keep it there ... install a NEW Manley Super Stadium. It's a big, sturdy machine that grinds out profits in a way you never thought possible. Its high-yield, volume-popping kettles and its brand-new popcorn elevator for extra storage space will keep *three* attendants busy. And there's room for three to work at the NEW Super Stadium. You'll be amazed at the way this Manley giant can handle a crowd. It turns out 32 bushels of popped corn an hour. Man ... that's business! BIG BUSINESS! WITH BIG PROFITS! Here's the perfect machine for drive-ins and big theaters, for stadiums, ball parks, circuses, carnivals ... for any place where people gather. Its 12, 16 and 24-oz. kettles are interchangeable. Filtered warm air forced through elevator keeps popcorn fresh, hot, and delicious. New ball-bearing casters for easy moving. Plus a streamlined beauty that will P-U-L-L customers into your stand. Get more details! Fill in the coupon below.

Manley, Inc.
The BIGGEST NAME IN POPCORN

SALES AND SERVICE OFFICES IN 27 CITIES
SEE YOUR TELEPHONE DIRECTORY

Manley, Inc., Dept. TC 51-52
1920 Wyandotte St., Kansas City 8, Mo.

Please have a Manley man call with detailed information on
☐ the NEW Super Stadium, ☐ Console Aristocrat,
☐ the Aristocrat.

MAIL TODAY!

Name_____

Address_____

City_____ State_____

Best time to call_____

LAST YEAR MORE DRIVE-INS
THAN EVER BEFORE IN HISTORY
SWITCHED TO **BERLO'S A·B·C** PLAN
OF DRIVE-IN OPERATION

Here's Why -

A. Berlo applies to YOUR operation new ideas developed in ANY Berlo concession!

B. Berlo sales help is trained and supervised by experts.

C. Berlo systems carefully control stock and cash.

BERLO MERCHANDISING METHODS ARE TODAY DELIVERING THE HIGHEST PER-CAPITA SALES IN THE AMUSEMENT BUSINESS.

★

WE CAN PROVE OUR STORY
IN 10 MINUTES.

A Division of ABC Vending Corp.

Operators of Major Park Concessions

Berlo is now operating all food concessions at the mammoth Cleveland Stadium—added proof of Berlo's greater effectiveness.

BERLO VENDING CO.

333 S. BROAD STREET, PHILADELPHIA 7, PA.

TELEVISION

1952

Theatre Television Progress

Over 300 Individual Theatre Presentations, and 75 TV-Equipped Theatres, Are Proving Its Economic Merit

BRIEF: *To evaluate the current successes . . . and the future potentials . . . the Editors have drawn on quoted statements by Nathan L. Halpern, President of Theatre Network Television, Inc., who has done more than any other one man to coordinate industry effort and focus industry attention on theatre-TV . . . Editorial notes . . . and other quotes by Mitchell Wolfson, Chairman of the Television Committee of the TOA . . . and by David Sarnoff of Radio Corporation of America . . . have been added in order to create a symposium of fact and creditable opinion.*

With theatres in the United States displaying an ever increasing interest in the field of theatre-TV, and its possible effect on future operations, it is necessary to currently survey the operating policies and boxoffice successes or failures, of the more than 300 TV showings up to date. Can theatre-TV be presented as a second feature on a particular night, or even as a motion picture feature at all? Can its high cost in equipment, wire chargers, and program and booking fees be offset against even a jammed house at regular admission prices? Is the audience for a particular fight, or, as the opposite pole, for a particular opera, even interested in what movie attraction the theatre is playing with it? Or do they want anything at all except their own particular interest? And are they willing to pay a top dollar to get it?

All of these questions, and more, run through the heads, and the correspondence, of some pretty capable and successful theatremen. If theatre-TV is something completely extraneous to motion picture theatre operation, then all that the motion picture industry has to offer it, is the most of the world's most comfortable auditoria. Is that enough? And will the interested public insist on such comforts, or will they accept the particular shows of their interest, in the less comfortable and more poorly accommodated arenas, lodge halls, fire houses, and skating rinks that also dot the land? To find the very important answers that may reflect themselves on industry history for years to come, we must look at the record to date, and to the several men who have been on the firing line, and so have the best perspective. There is no questioning the sincerity of their industry interest or the truthfulness of their facts.

The first of such men is Nathan L. Halpern, president of Theatre Network Television, Inc., which was organized as a negotiating group and clearing house for television attractions by the very industry executives who have been conducting the early experiments. Mr. Halpern has the benefit of carefully kept records and statistics on each area and on each showing. He is familiar with the cables and relays necessary to "pipe" a show anywhere in the nation and the costs of distribution methods. He has also negotiated all deals to date and knows the thinking of the sports entrepreneur and of the other owners of useable theatre-TV shows, with regard to the theatre future.

A second is Mitchell Wolfson, chairman of the Television Committee of the TOA, operator of a circuit of important theatres in and around Florida, and owner and operator of a radio and television station in Miami. His also are the views of a man with a real stake in the future of the motion picture theatre industry; but also with a specialized intimate knowledge of television, and the things the public expects from it.

In an address before the 71st semi-annual convention of the Society of Motion Picture and Television Engineers in Chicago on April 21, 1952, Mr. Halpern stated as follows:

"Today there are over 75 theatres in 37 cities from coast to coast with large-screen television equipment. This is in comparison to a single television-equipped theatre three short years ago. In the past year alone, theatre television has increased its seating capacity 600% while the number of cities with installations has risen 300%. Notwithstanding these impressive figures, theatre television is only beginning to grow. There are 20,000 theatres to go.

"Theatre TV installations will be made eventually in all motion picture theatres in the country," said Halpern. This opinion has also been expressed by David Sarnoff, chairman of the board of RCA, who stated that "it will be as inevitable for every film theatre to have TV as it is necessary for them to have a sound system for their talking pictures." Along these lines, Mr. Wolfson has stated: "Undoubtedly many theatres could for some time ignore television and survive, but I do not believe they can ignore it forever, or even for too long."

Continued Halpern, "Although it is off to a fast start, theatre TV has a long way to go before it can fully realize its great potentials. The harnessing of this form of television by the motion picture industry will offer the public a new and different service. It will become a valuable national resource dedicated to the entertainment and education of the public.

TV Programming in Theatres

"Despite its early stage of growth, there have already been over 300 individual theatre presentations of large-screen television programs. While most of these have been news and sports events, there have been a few special entertainment presentations, as well as special government and industry uses of theatre TV's closed circuits. With few exceptions, the early presentations were experiments, conducted to test public reaction to, and the operation of, theatre TV. They clearly demonstrated that this new medium satisfied and pleased its audiences. It has been, in fact, the public's acceptance that has caused the further development of theatre television.

"Theatre television has already proved that theatre TV programs can be successful. The conditions necessary for successful special event presentations have been emerging in the past year. Exclusivity, proper promotion and some regularity are all desirable, if not necessary. Matinee sports presentations, which bring new sports audiences into theatres at unprecedented times, require all three of these conditions to be favorable.

"The most publicized theatre TV programs to date were the series of prize fights presented in the summer of 1951. This series of six fights presented by Theatre Network Television was offered to the public that was unacquainted with the medium, and because of this operated under adverse circumstances. The boxoffice results were nothing short of startling. The overall average attendance for all theatres on all six fights was 87% of capacity, despite the fact that two of the fights were not top attractions.

"This boxoffice average is only a partial indication of the great public interest in these theatre TV programs. At several of the fights, the numbers of

EDITOR'S NOTE

Mr. Halpern does not mention that part of the audience at these initial showings might also have been attributed to a certain curiosity value to be found among people in general. Nor does he mention the possibility of a goodly number of regular patrons, who might have shied away from attending their regular theatres on their regular days, because they had no interest in sports or in the attractions offered. There is no questioning the fact that probably a majority of the TV audience was not the normal patronage of the particular theatre. Once introduced they might come back for regular film fare. And if the well operated theatre has attracted a regular patronage in the past, they will no doubt return on another evening. At least there has been no demonstrated hostility to TV shown to date by regular moviegoers.

people turned away from boxoffices for lack of seats were much larger than the number of people packed into theatres. These turn-away crowds were only part of the larger population that would have attended, but for theatre television's limited capacity to accommodate the public at that time.

"Of importance, too, was the attraction of part of the so-called 'lost audience' — non-movie-goers — to the motion picture houses. Theatre television proponents had, from the outset, maintained that this new medium would attract new audiences. These when added to normal film audiences will expand theatre attendance in the years ahead."

Financing and the Boxoffice Take

"It goes without saying," continues Mr. Halpern, "that every major medium must pass through an investment period at the start, with operating losses until it has grown sufficiently. The pioneers in home television broadcasting made large-scale investments and sustained high losses for years of operation — losses that ran into millions of dollars for single stations — before they used black ink in their bookkeeping. The significant thing about theatre TV is that it has experienced profits on some events from the outset. As compared with television broadcasting, theatre television has required relatively small investments and its operating losses have been comparatively small. But before examining the credit side of the ledger, let's take a look at the debits.

"The losses incurred in early theatre television have not been due to a lack of appeal in its programs or in the medium itself. These relatively small losses were attributable to three factors: 1) the few theatres sustaining the costs of the big-time attractions; 2) the pricing policies followed by theatremen; and 3) the absence of a regular, year-round flow of programs and promotion.

"Last summer, the series of prize-fights was carried by an average of only 12 theatres. In spite of the very small number of theatres which shared relatively high unit costs, it was remarkable how close to break-even these theatres came on most programs. Profits were made on individual fights. Naturally, a larger number of theatre installations will reduce individual theatre costs and turn losses into profits. And the profits will increase as the number of theatre TV exhibitors grows.

"A prime factor in the difference between profit and loss on theatre TV events was the initial low admission price policy of participating exhibitors. At the beginning of the fight series, exhibitors were literally giving their products away to see whether people liked them. Some exhibitors seemed to treat theatre TV as a fight film, to be marketed as a bonus to the feature movie. The cost of theatre TV presentations, added to film exhibition, meant exhibitors would incur losses if regular movie admissions were charged. Many chose this course at the start, not realizing that the real boxoffice pull was theatre TV, and not the movie attraction on such bills. Theatres charged as little as 54 cents net admission for the first several theatre televised fights. There was no trouble selling out on nights when film business was ordinarily in the doldrums.

"As theatremen saw the public demand and satisfaction, they began to adjust admission prices upward. Moreover, exhibitors began to realize that a theatre TV event was unique—entirely different from a film which is shown consecutively, or even a live stage show that is repeated throughout its run. A unique televised event—valuable for the moment —requires special handling and pricing."

EDITOR'S NOTE

Mr. Halpern does not mention that there is available in the theatre television set-up a system of recording televised events on film which is then immediately processed and ready for presentation on the theatre screen some ninety seconds after its reception in the theatre booth. Possibly such film, which can be shown again and again, and can be edited for tighter presentation later, will bring theatre TV a little closer to normal film routines and prices. It has been used successfully at the New York Paramount on Times Square and elsewhere.

Continues Mr. Halpern, "By the time of the Robinson-Turpin bout, participating theatres had adjusted their admission prices to an average well over $2.00. Every theatre carrying the fight sold out, evidencing the public's enthusiastic acceptance of this new entertainment medium. The average theatre TV gross was $5,000 per theatre with seating capacities ranging from 1,100 to 4,000 seats. It became apparent that higher prices for earlier events might have resulted in profits then, too. Moreover, concession sales in the houses boomed, increasing as much as 400% above average."

Mr. Wolfson reported recently, "The first exclusive theatre televising of a fight was the Louis-Savold heavyweight bout June, 1951. The results of the six-city hook-up have been widely hailed as sensational. Every theatre was sold out and many disappointed fans were turned away. However, that was only the beginning. In the short period since that time, exclusive theatre televising was arranged for the Robinson-Turpin middleweight match held at New York on September 12th, 1951. Because of theatre TV, the first million dollar gate in history was achieved from a non-heavyweight prize fight. At premium prices ranging from $1.80 to $2.60, fourteen theatres in eleven cities were mobbed. They turned thousands away and Balaban and Katz's State - Lake Theatre in Chicago had doors torn down by rioting fans. I must admit that we would rather not have theatre doors ripped out, but I am sure none of us will be dismayed at any television development which can result in that kind of enthusiasm for getting into a theatre."

Mr. Halpern continuing, says: "I would like to give you an idea of theatre economics on a successful theatre TV event at this early period. Perhaps the best way to do this is by taking a specific example: — Theatre X, an actual participating theatre for one of last summer's fights. This house contains 3,300 seats. With a $2.40 gross admission price and a sell-out with 473 standees crammed in, the net receipts after taxes were $7,500. The total TV costs to the theatre (relatively high because of so few theatre installations) were $4,000, leaving an operating television profit of $3,500. The deduction of normal house expenses and film distributor costs still left this exhibitor with a whopping profit for a single theatre TV show. His only regret was that he had to turn away thousands of disappointed people for lack of room.

"The economics of theatre television last summer on such individual events clearly pointed up future prospects. If this kind of operating profit could be produced at the outset, with only a handful of theatres, the outlook for programs carried by hundreds and then a thousand or more theatres is fabulous.

Future Programming

"The third factor affecting early theatre television — the absence of a regular, year-round flow of programs," states Mr. Halpern, "is due in part to the newness of the medium. The development of entertainment attractions to go along with outstanding sport events, has preoccupied those of us in theatre TV these past several months. The entertainment desirable for theatre TV must of course be superior. Even now, theatre TV is growing closer to the number of outlets necessary to support regularly high cost presentations and talent.

"In the developmental work put into entertainment for theatre TV recently, talent and craft unions were faced, for the first time, with making decisions on theatre television. Most of these unions have recognized the importance of this new field and its gainful employment and compensation potentials for their memberships as well as its public service aspects. Consequently, their attitudes are becoming progressively more co-operative. Meanwhile, however, time has been consumed in establishing a basis for entertainment in theatre TV.

"It is encouraging to report that there is a wealth of superior talent and entertainment eagerly awaiting the development of the medium. There is no lack of great entertainment, superior to home TV and different from movies, for theatre TV programs. Once the ground rules have been worked out, Theatre Network Television will launch a schedule of these programs."

On the subject of future programming, Mr. Wolfson opined, "All concerned can see the implications of what has only been an experimental period of theatre television. Here is a remarkable medium for the sports promoter to protect his gate and vastly expand the capacity of the arena. And for the fan it is a unique opportunity to see outstanding events in his own and other cities in an ideally convenient, comfortable and congenial atmosphere."

Continued Mr. Wolfson, "Some may feel that theatre television has only

limited use for such things as these sporting events. That will undoubtedly not be the case. Musical comedies, stage plays, circuses, operas, ballets and many other attractions and special events can be shown on theatre television, in addition to some motion pictures themselves. Rather than live variety shows which most theatres cannot afford, regular motion picture films could be supplemented by theatre televised stage presentations. Can the boxoffice boost for a relatively small theatre be visualized if it is able to show a top star using really timely material through theatre television?"

Mr. Wolfson also dwelled on the public service aspects and possibilities of the medium in a report to other theatremen, when he told of four theatres participating in an experimental defense training program originating in Washington. The facilities were donated by Paramount in New York, Warners' Stanley in Philadelphia, Loew's Century in Baltimore and RKO Keith in Washington. The Federal Civil Defense Administrator told the audience that theatre television "can sharply speed up training of civil defense volunteers." Connection of the theatres by telephone lines permitted audiences in the various cities to converse directly with the Washington studios, asking questions and getting prompt answers.

"Through theatre television," said Mr. Wolfson, "education can be made available under the most ideal circumstances. People can be brought to the theatres for the educational programs. The atmosphere, which is comfortable and yet not subject to distracting interruptions, the large screen, and the opportunity for questioning periods either during the course of the program or later, all conduce to make theatre television a remarkable facility for the educator."

What the Future Holds for Theatre TV

Theatre Network Television president Halpern continues, "Limiting the past presentation of theatre television programs, has been the unavailability of adequate American Telephone and Telegraph facilities to network theatres. The telephone situation has been a difficult road block to the rapid growth of theatre television, but the telephone companies have shown increasing understanding of the theatre TV facilities needs. As a result, it is anticipated that AT & T will free more wires and facilities for theatre use, thereby speeding the growth of the medium and increasing its own returns in this field. In this direction, the development of more reasonable telephone charges for theatre TV should be high on the agenda in the near future.

"Governmental hearings on the allocation of television channels especially for use in theatre television is in the works. Meanwhile theatre TV must and will continue to move forward. Problems on the road to the future are being solved already. Every month the number of theatre TV installations increases, thus reducing the cost factors for individual theatres. Currently there are a dozen theatre TV installations being made, including those of United Paramount Theatres, Warner Brothers Theatres and RKO Theatres. Valuable experience in pricing has been gained already. Programs are being formulated by TNT for production. It is hoped that intercity and intra-city telephone facilities will become increasingly available at reasonable rates.

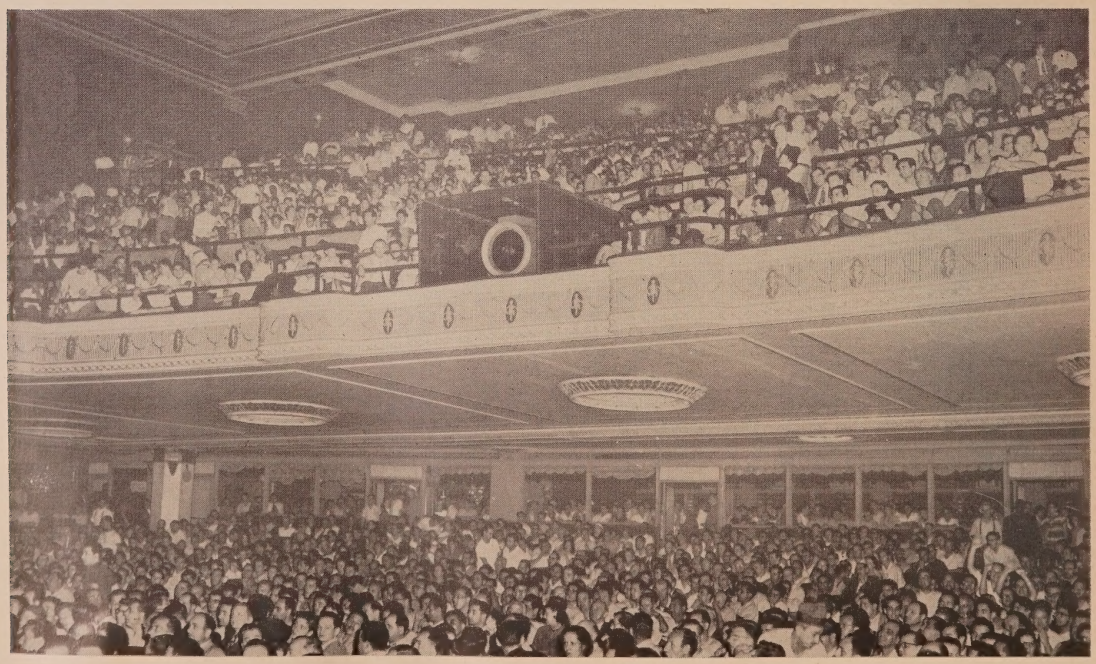
"Theatre television will add fine entertainment of many kinds to its news and sports events. It will provide valuable services in the field of education, as well as specialized closed circuit services to government and industry. It is to be hoped that the growth time table will not be prolonged by 'faint heart' and 'Let George do it' attitudes in the industry.

"The theatre industry needs theatre television. The public has already shown that it will go for it. Slowly simmering during the past period, theatre TV will erupt suddenly with its own formula for success in show business. The road may have obstacles but the future is bright."

So speak the industry's prime observers. These are the facts and these are their well-considered opinions. It is the duty of every theatreman to apply this knowledge to his own situation, and to decide the time and place where he becomes an important cog in this new wheel of entertainment and patron service. It may well be that theatre TV installations will become as common in the nation's theatres as projection, sound, or the candy stand.

There is strong promise that advertising budgets alone can not support the important air-borne entertainment of the future, and that some means must be found to have the public participate in the cost. The nation's theatres are a readily available vehicle.

EAGER SRO AUDIENCE waits in the Stanley, Philadelphia, for the LaMotta-Murphy fight, the first large screen theatre television show, June 27, 1951, at regular admission scale. At press-time, this large screen theatre televising of the Robinson-Maxim light-heavyweight championship fight, June 23, 1952, is a sellout at $3.25 and $2.60 for standees.



A Dual, Direct-Projection Theatre TV System

Trad Equipment Features Simplicity of Operation, Good Performance, and an Impressively Low Price

The field of theatre television is expanding rapidly and the future promises much in the growth of the medium. There are a number of manufacturers and suppliers of equipment which can turn almost any theatre into a full-size television center and the coming months will probably see more entering the field.

The cost of installing a large-screen TV system in a theatre varies, depending upon whether it is mass-produced or individually turned out and whether the individual theatre presents any particular probelms as to length of throw, location of equipment, adherence to local building or fire codes, etc.

Among the lower priced theatre TV systems is Trad Direct Projection Theatre Television.

BRIEF: ***Designed to offer quality performance at a moderate price . . . the Trad direct-projection theatre television system combines two optical assemblies and a high voltage power control in one compact unit. Booth equipment consists of only two units—a combination monitor-tuner and a control panel. No special wiring is needed as the system operates on ordinary 110-volt alternating current . . . and requires only 600 watts. Projection tubes require but 30,000 volts, thereby reducing insulation and breakdown difficulties . . . and providing longer tube life.***

While designed primarily for theatrical use, the Trad system can easily be adapted for use in narrow-gauge situations and non-theatrial applications.

Trad and Motiograph, distributor of Trad TV, stress the comparative low cost of the system, the latest quoted figure being $8,950 for the complete equipment. This low price is made possible, according to Trad, by practical and lengthy experience in projection television research and manufacture which has resulted in advanced design retaining only the essentials without sacrifice of quality.

Features of the System

The patented Trad optical assembly, which permits the use of a tube requiring only 30,000 volts, contributes to a saving in manufacturing expense as it costs only about one-tenth as much as those in other equipment. Greater safety factors and longer life of the assembly is also claimed. The Trad optical unit throws a bright image with a specially designed reflector and corrector lens only about one-half the size of that used in many other systems.

The Trad system offers protection against possible equipment breakdowns by means of dual projection equipment combining two optical assemblies and a high voltage power control in one compact unit, encased in a cabinet made of 16 gauge steel. Mounting of the cabinet, which weighs about 250 pounds, is easily accomplished by the use of mounting brackets and a framework which are supplied as part of the equipment.

Installation

Installation of Trad theatre TV, which amounts to mounting the projection unit and its connection to the booth equipment with two small sizes conduits, is said to be easier and less expensive than the installation of a theatre sound system. No special electrical wiring is necessary, as the system operates on ordinary 110-volt, 60-cycle, single-phase alternating current. Power requirements are only 600 watts. No costly construction or alterations are required, and the average electrical installation is estimated at less than $1,000. The equipment is designed to match the input of a modern theatre sound system, and no other equipment is necessary to obtain quality sound reproduction.

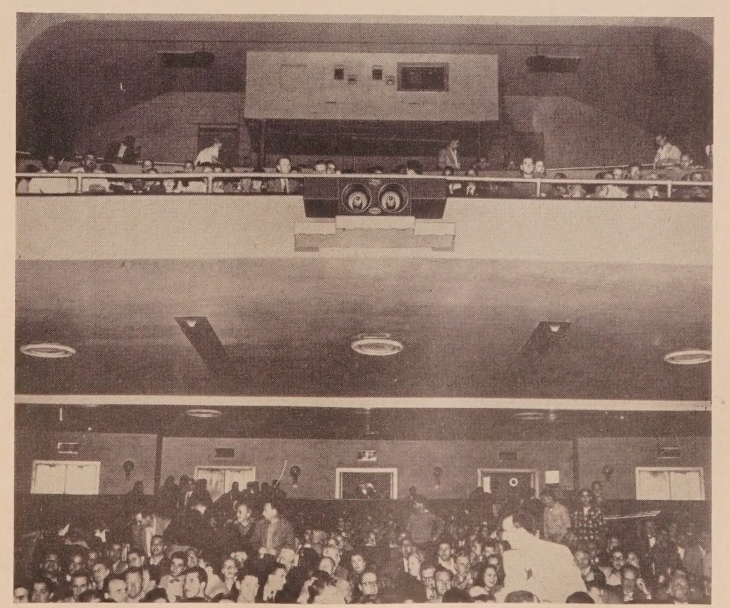
Installations are guaranteed by Motiograph and Trad for one year, in addition to which Altec Service Corporation has been retained to supervise the installation of the equipment and to make regular monthly service and inspection calls as well as such emergency calls as may be necessary. This service, along with the supplying of any and all replacements parts that may be necessary, is given cost free for the one year period.

The Heart of the System

The optical assembly, designed by Victor Trad, consists of a high speed 14-inch Schmidt reflector and associated correction lens which is employed to obtain the picture size desired at distances of from 35 to 150 feet. Adjustments make possible the maximum size picture regardless of the length of the throw. Included in the optical assembly are provisions for accurate alignment to eliminate distortion. Regular equipment projects a 20 by 15-foot picture at any throw from 35 to 90 feet, while special equipment can be provided, at additional cost, to obtain any desired picture size up to 24 by 18 feet at any projection throw up to 150 feet, thus, in some cases, permitting mounting on the front of the projection booth.

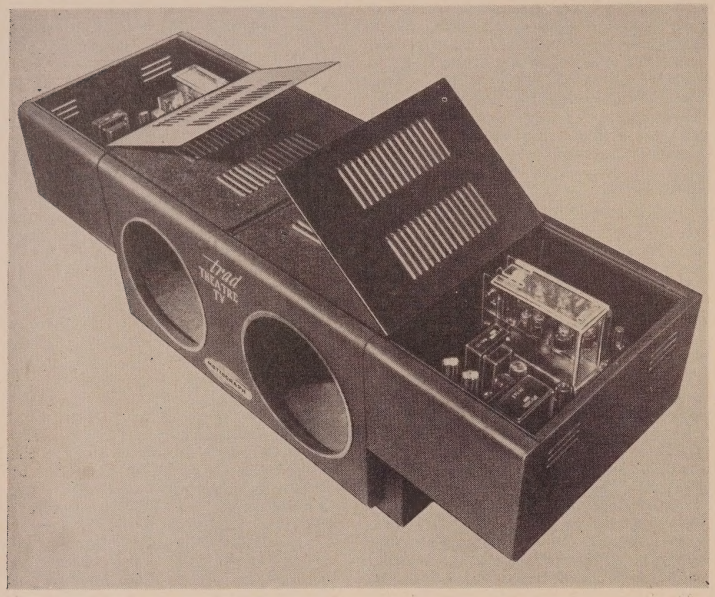
The dual projection feature of the system—duplication of the picture tubes, optics, high voltage and scanning control equipment—permits switching from one unit to another in case of trouble in

ACTUAL INSTALLATION of the Trad Direct Projection Theatre Television unit on the balcony facia of the Walter Reade Circuit's St. James, Asbury Park, N. J. Weighing about 250 pounds it is very compact.

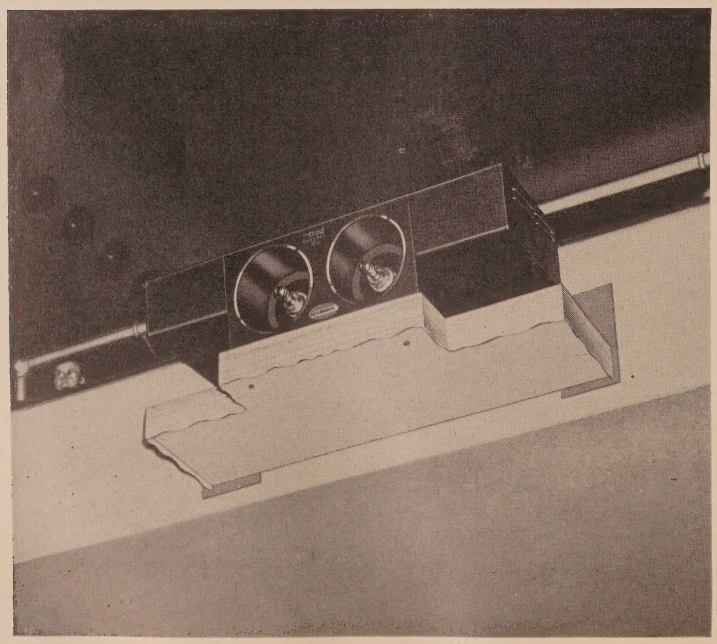


a matter of seconds by flipping a switch located in the projection booth. The projection tubes employed are highly efficient and require a maximum of 30,000 volts. This voltage limitation reduces insulation and breakdown troubles, provides longer tube life and lower replacement costs, in addition to lessening the danger from high voltage. A specially designed video circuit makes possible screen brightness equal to that obtained from equipment operating at much higher voltages, it is claimed. Protection against heating of the component parts is provided by a built-in ventilating system.

Equipment in the projection booth is kept at a minimum and consists of two units—a combination tuner and monitor and a control panel. The combination tuner will pick up regular open-circuit TV programs (channels 2 to 13) and monitor either this circuit or the incoming closed circuit line (coaxial or microwave). The control panel is mounted on the front wall of the booth and can easily be handled by projectionists with no other technicians required.



IN THE AUDITORIUM the projection unit containing duplicate picture tubes, optical assemblies, high voltage transformers, and scanning control equipments, is housed in a cabinet mounted on brackets and framework which are supplied by the manufacturer. Two small conduits connect it to the booth.



Requires Little Space

Most direct-view theatre TV systems consist of three units. The projector is placed in the auditorium, usually in the front of the balcony and, where there is no balcony, the projector must be mounted on a retractable boom from the ceiling. Secondly, there is the high voltage power supply, which may be located most anywhere except the auditorium and the projection room, with the generator room the preferred location. Thirdly, there is a control rack mounting the monitor, off-the-air receiver, vertical deflector amplifier, power supply units, control panel, horizontal deflector amplifier and various other controls.

The Trad system, on the other hand, features simplicity in equipment and operation. The two projectors, two high voltage power supply units, two of each type of amplifier, in fact, everything except the projection room located monitor, the off-the-air receiver and the control panel, are all encased in the one cabinet that is conveniently located in the auditorium. Naturally, since the installation is much simpler, it is less expensive than many competitive systems.

The dual projector may be located on the back wall of the auditorium in most theatres or on the front of the balcony if preferred. As the cabinet housing the Trad projectors is long rather than deep, it may be mounted in the front of the balcony without loss of seating capacity. The fact that Trad TV can be located on the auditorium rear walls eliminates the necessity for the installation of a retractable boom to support the projector from the ceiling.

The monitor and control panel take up so little space that even in the smallest projection rooms there is plenty of space for the Trad TV controls without shifting any of the usual theatre equipment. The placement of the high voltage power supply and amplifiers within the cabinet housing the two projection units assures efficiency in maintenance and operation.

Line Connections

Stress is laid upon the importance of ordering theatre TV equipment as soon as possible with the warning that those who don't order or buy now not only have to wait some time for delivery and installation but they will have to wait considerably for installation of connection between their theatre and a coaxial cable line. Even now some sections of the country will see delivery of equipment coming through that will have to lie idle awaiting cable connections to be made by local telephone companies. In some of these situations, where there is normal television operation, theatres can pick up ordinary telecasts for test or actual use on screens after obtaining permission to do so, thus making use

of equipment while awaiting the convenience and availability of telephone equipment.

On the subject of connections and local telephone companies, it has been determined that the telephone company will make an initial charge for running a connection from the nearest coaxial cable lines to the theatre, which charge will vary according to the length of the connecting line. It is probable that the company will charge the theatre a monthly rate whether on not the service is utilized.

For instance, the Ashland, Kansas City, is reported to have paid $1250 for the connection from the coaxial cable to the theatre and monthly maintenance or standby service fees run to about $415 per month. The line charge from Champaign, Ill. to Kansas City was one dollar per mile for the 418 miles between the point of telecast and the theatre when a football game was picked up at that point.

Coaxial cable connections in the New York City area have tentatively been figured on a different basis. There the installation cost was to be in the proposed neighborhood of $35 and the theatre owner installing a theatre TV system would have to guarantee the telephone company from $650 to $865 per month, depending upon the location of the theatre with respect to the route of the coaxial cable, and whether the service was actually used. In addition, there would also be a line charge from the point of emanation of the program to the theatre. This situation would be modified somewhat were more microwave facilities available in the area at which time the theatre would then only have to pay for the service actually used. This service, plus the air line mileage rates, would total considerably less than if it involved a connection to a coaxial cable. It probably should also be noted that when more programs are available and closed-circuit telecasts are made on a basis of once a week, the actual cost of telephone service per showing will be less than it is now when service is actually used on few occasions.

Non-Theatrical Use

The Trad system, primarily designed for theatre use, does not include sufficient amplification to operate a loudspeaker system, as it will normally operate with the regular theatre sound system. Standard equipment provides for proper impedance matching between the "off the air" receiver or the closed circuit to a sound system having either a high or low impedance input.

This does not mean, however, that the non-theatrical or narrow gauge situation cannot have large-screen television. It merely means that these installations will also require an amplifier and loudspeaker system and, for typical installation having less than 1,000 seats, Trad recommends the use of an Altec A-324A amplifier, an Altec 800 speaker system and accessories such as a cable connector (Amphenol 75-MC1F) and 25 feet of single conductor microphone cable (Belden 8401) for connecting the amplifier to the receiver or closed circuit line.

Results indicate that a beaded screen, perforated if possible, is to be preferred with the speaker mounted in the conventional manner. If the perforated screen cannot be obtained, the speaker can be used at one side of the screen. Additionally, if there is a problem of space limitations, it is recommended that two Altec 603B speakers mounted in Altec 612 cabinets be used. One at each side of the screen will provide adequate distribution and good sound quality and sufficient two-conductor cable should be provided for the speaker circuit from the control point to the speaker. Also, a proper antenna will have to be set up for "off the air" reception and selection of this item should depend on recommendations of engineers supervising the particular installation, as reception requirements will vary as to location.

IN THE PROJECTION BOOTH only the small control panel and combination tuner and monitor (above) are added to the regular booth equipment, and the theatre's own sound system is used. All controls are automatic and no special skills are needed. In service for one year, audience reaction has been good.

Paramount's "Inter-Film" Theatre TV System

It Makes Use of the Standard 35mm. Projector And Permits Permanent Film Record of Program

Fortunately, the movie exhibitor is not alone in his campaign to develop and improve methods of making large screen theatre television a practical enterprise. Several of the major production companies have made great strides toward this end, and one of the pioneers in the field is Paramount Pictures Corporation. A leading manufacturer of theatre television equipment, Paramount has presented programs in New York for over four years. Its large-screen TV system, which makes use of the standard 35mm. booth projection equipment, is now installed in seven theatres. Paramount's "Inter-Film" theatre television system operates on the film intermediate technique, where the television image is photographed from a special high-definition monitor on standard 35mm. film, processed, fed directly into the standard theatre projector, and projected on the standard theatre screen. The equipment includes three basic units.

Monitor Unit

The first unit is a high-definition television monitor capable of displaying a negative or positive picture on the face of the cathode ray tube, and with an electronic shutter as an integral part of this equipment to allow the 30-frame television signal to synchronize with the 24-frame motion picture rate. This monitor is designed to operate on standard 525-line, 60-fields-per-second television transmission. The circuits are designed for a band width of 10 megacycles. However, it can be converted to meet higher definition. The electronic shutter, which blanks out the cathode ray tube at the proper time to allow pull-down of film in the shutterless camera, is completely automatic and assumes proper exposure of one television frame for each motion picture frame. The polarity of the picture on the face of the cathode ray tube is controlled by one switch, thus allowing either a direct positive, as would be the case in a direct theatre telecast, or a negative, as would be used in kinescoping, or any purpose where prints are desired. Simple controls adjust for non-linearity of incoming signals and for picture brightness and contrast.

Recording Unit

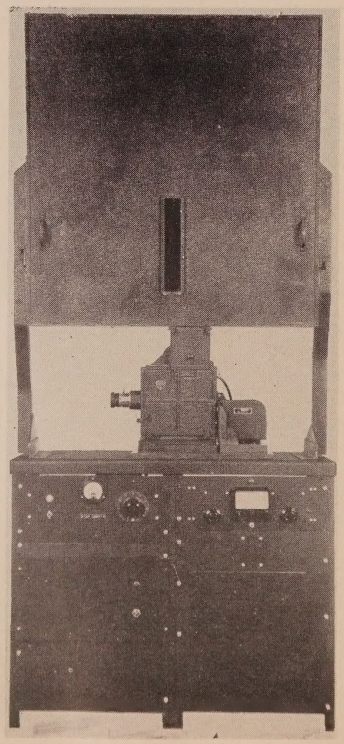
The second unit consists of the actual recording equipment. This includes a 12,000 foot film magazine, a special single-system shutterless camera, and a newly designed sound-on-film recorder with no moving parts. The 12,000-foot magazine allows for continuous operation for periods well in excess of two hours. The recorded sound track is a variable density type, and sound fidelity is limited only by the theatre sound system. This unit continuously photographs the image on the cathode ray tube and simultaneously records the sound so that a completely exposed

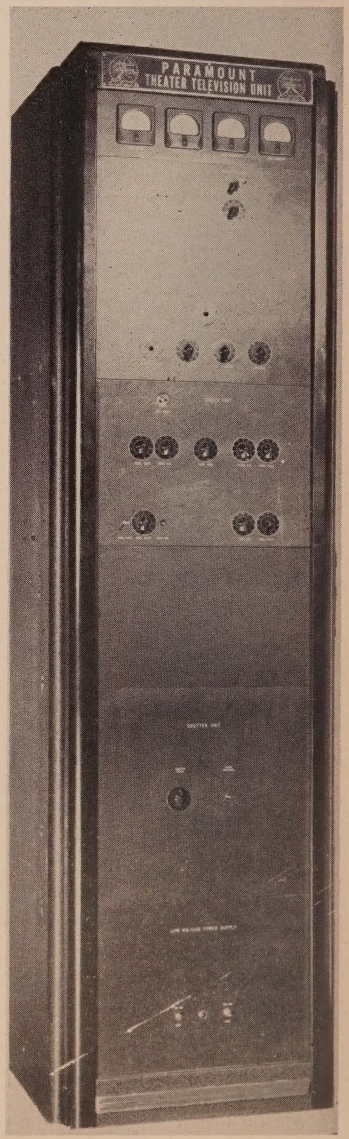
BRIEF: ***Paramount's "Inter-Film" theatre television system operates on the film intermediate technique, in which the television image is photographed from a special high-definition monitor . . . on standard 35mm. film . . . is processed and fed directly into the standard theatre projector . . . and is projected on the standard theatre screen.***

Requiring but 60 square feet of floor space . . . the Paramount unit is easily installed. It uses 220-volt and 110-volt power . . . which is usually available in the booth . . . and hot and cold water outlets are needed. Operating costs are estimated at $140 per hour.

The Paramount system gives the theatre operator complete control over programming . . . and provides him with a permanent film record of his show . . . which he might be able to again repeat or rent out after he has used it. The system also allows drive-ins to make use of large screen TV. The unit can be easily adapted to color projection.

FIGURE 1—Monitor is shown in right hand column. Figure 2—Recording equipment shown below.





single-system positive or negative leaves this unit.

Processing Unit

The third unit is a high speed processing unit designed to develop, rinse, fix, wash, and dry exposed 35mm. positive film so that it is ready for use in a standard 35mm. projector in a matter of seconds. This unit processes film at a synchronous sound projector speed of 90 feet per minute, 24 frames per second and using high temperature, high pressure spray techniques. It is claimed that the film quality using these techniques is equal to, or even superior to, standard release quality. It is completely automatic, with one switch starting the camera, processing machine drive and theatre projector. Drying is accomplished by a squeegee in conjunction with hot air. All temperatures are thermostatically controlled and all componets are interlocked so they start and stop simultaneously. The completely processed and dry film may be fed directly from this unit into the standard 35mm. projector, or taken up on a take-up reel provided at the end of the machine for later presentation. The film used in this unit is standard fine grain release safety positive film. Solutions are available in package form so that the operators can mix solutions merely by adding water.

Installation

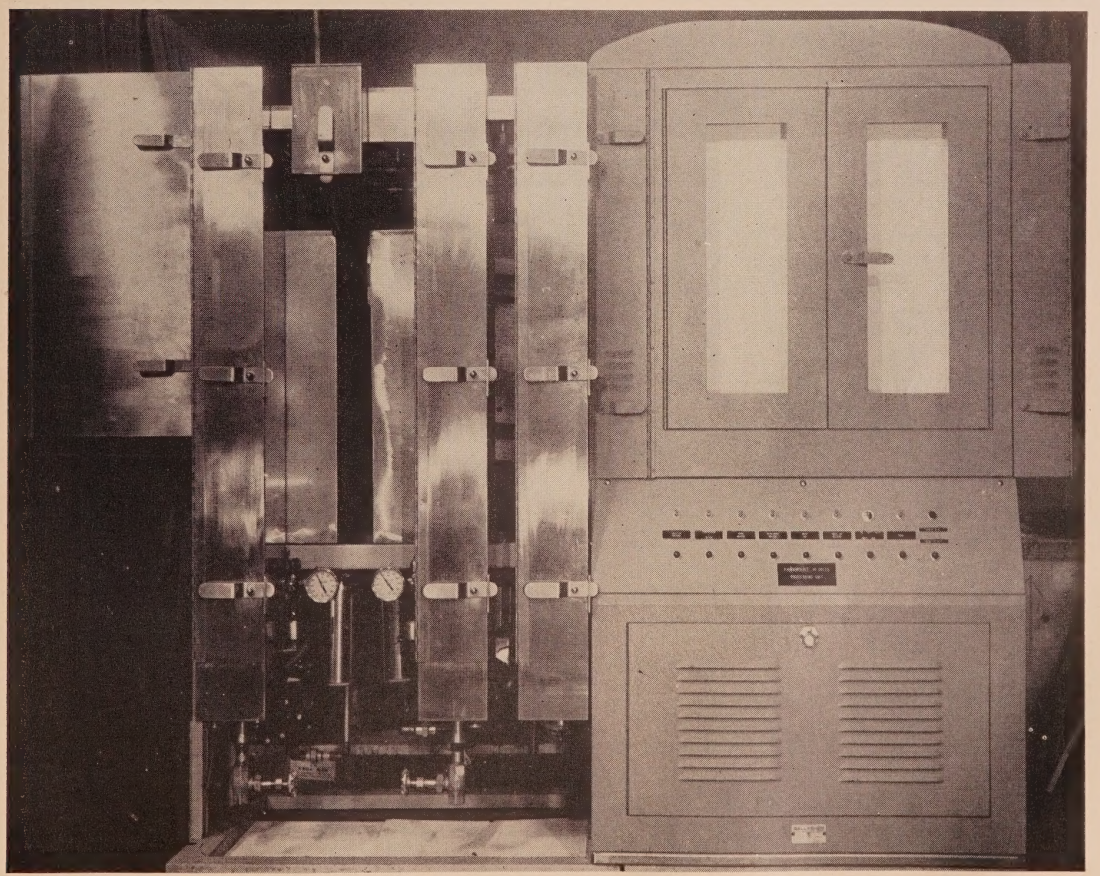
The compact nature of the "Inter-Film" Theatre TV unit is one of the important features that makes it practical for most houses. In the great majority of cases theatres already have most of the facilities needed for the installation of such a system, with no major alterations or additions necessary. Approximately 60 square feet of floor space is required to house the unit. Although the most favorable location is as close to the projection booth as possible, it can be to the side, above, below or behind it and not lose any of its efficiency. The processed film is run through accessible chutes to the theatre projector from the TV unit. Up to the present time runs up to 100 feet, with as many turns as are necessary, have been used with no difficulty. This means that no seats will have to be sacrified in order to make room for the unit.

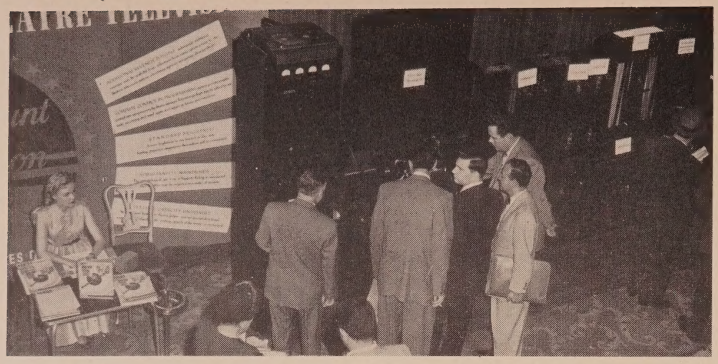
Power, Water Requirements

As for power requirements, a three-phase, three-wire, 220-volt service and a single-phase, 110-volt service are needed for the operation of this equipment. Both of these services are usually readily available in the theatre booth. The plumbing needs again offer little of a problem. Hot and cold water is required at normal temperatures and pressures, with an ordinary drain needed in the floor. Water lines need not be large, since total water consumption is approximately the same as in the ordinary drain needed in the floor. Water lines need not be large, since total water consumption is approximately the same as in the ordinary sink. The water is mixed automatically to maintain a temperature of 120°F. and is used for washing the processed film. The drain is needed for quick disposal of photographic solutions and wash water.

The exhibitor should also see to it that there are enough red and white lights. They should be on separate switches and are needed in the unit area to supply uniform illumination. The red lights are used during the operating period. Another requirement which should be supplied is a sink somewhere near the area in which the equipment is located, in order to facilitate the mixing of the packaged chemicals. If there is enough floor space, a table next to the sink is desirable. An item not to be overlooked is proper storage space,

FIGURE 3—The high speed processing unit shown below readies 35mm. film in a few seconds.





DEMONSTRATION OF PARAMOUNT TV equipment at the 1951 T.O.A. convention in New York.

which is needed for the chemicals, film and spare parts. Naturally, the ideal site for the storage room is one as close to the unit as is possible.

Costs

The question of costs is a vital one to the exhibitor thinking of putting in theatre television. At present it is estimated that the operating costs for an "Inter-Film" TV unit, which would include film, chemicals, power, and wages, runs to about $140 per hour. As for installation charges, they, of course, would vary depending on the facilities already present. However, if space, power and water are available, the installation costs would average about $1,500. The price of the equipment includes pre-installation surveys, supervision of actual installation and the training of the crew by Paramount engineers.

The operation of such a unit usually requires the services of two men. It is preferred to have operators with some background in electronics and photography, but it is not absolutely necessary. To make sure that the operators obtain the most efficient results from an "Inter-Film" TV unit, Paramount engineers would supply the training on the job, and if required, at their television laboratories in New York City.

Advantages

The technical quality of the equipment and flexibility of the "Inter-Film" TV system offer the imaginative exhibitor a great many uses and advantages. One thing which should find a great deal of favor with patrons who are eye-weary from gazing at their home receivers with its small screens and usually imperfect pictures, is the fact that this system makes use of standard 35mm. film and equipment. This means that the picture will be of uniform quality at all times. Although this is a film intermediate process, and not direct, the program may be projected on the screen in a matter of seconds, thus maintaining the feeling of instantaneous and direct reception.

The Paramount system gives the theatre operator complete control over his programming. This is an extremely important advantage. News events have very little regard for time. Therefore, if an important event occurs at an hour when most persons are in bed or at work, direct TV reception would do the theatre very little good. With the "Inter-Film" equipment the happening could be recorded on film, edited if necessary, and shown at a time which would be most opportune. Another important advantage that goes with the ability to pick-up programs on film — and this would be particularly true in sporting events—is the one which enables the operator to eliminate much of the dull footage. It also makes it possible to show events that have been edited so as to fit in with any time schedules the theatre may wish to maintain.

As an example of how this would work out, let us take an important football game which, due to regional time differences, will be played at an hour too early to draw the best crowd in the theatre. The manager has a number of alternatives open to him. He may show the entire game as it is played, even though he does not have a full house. Then, having the entire event on film, he could show it during the evening. If he wished, he could cut out much of the footage, leaving just the highlights of the game, and run it during the week as a supplement to his regular program. Having gotten all the revenue possible from showing it in his theatre, the exhibitor still has not exhausted all his sources of income.

Supplied with a permanent record of the program, the way is now open for rental of the film to other theatres not equipped with TV, local television stations, advertising agencies or anyone else who would be interested. Both 16mm. and 35mm. prints can be made up and distributed. Assuming that the programs available to the theatres will be over a closed circuit, there is no reason to doubt that there will be a demand for these prints. Of course the exception would be something that loses its interest value if not seen immediately. However, this would be the exception, not the rule. As for the idea of showing programs over closed circuits and channels specifically allocated to theatres by the Federal Communications Commission, there seems to be general acceptance that this is a must if theatre TV is ever to amount to anything. With the increasing number of theatres becoming equipped for large screen television, there is no reason why this should be opposed. In addition to giving the theatres a weapon with which to combat TV programs for home reception, it also makes the general public the benefactor in a number of ways.

Benefits to Public

For one thing, the competition being supplied by theatre TV would force the stations to develop new and better programs, or else suffer the consequences. With such an arrangement the public could not help but benefit from the superior programming offered by both sources. Another advantage which is to be gotten from closed circuits, is that of having specialized local programs which would not be feasible or profitable for network presentation. A third way in which the public gains from the use of individual channels is the fact that it will be able to see programs that are free of commercials and other interruptions that often break the continuity and decreases the complete enjoyment derived from viewing.

TV in Drive-ins

The drive-in theatre is a branch of exhibition that has only recently come into its own. Today it is a flourishing and important part of the movie industry. Paramount's "Inter-Film" TV equipment makes it possible for any drive-in to make use of this system and there would be no extra cost. In order to maintain proper screen illumination, drive-ins require large amounts of light. Since the Paramount unit makes use of the drive-in's regular projection equipment and screen there is no need for extra gadgets.

The Future

Looking ahead into the future, the system has been developed with the realization that practical color television may be only a short time away. An exhibitor would have every right to be cautious about installing TV equipment in his theatre knowing that he would be left out in the cold if color came on the scene. With this in mind the "Inter-Film" unit was so constructed that when color standards are finally adopted the equipment may be modified to accept color signals by a comparatively simple operation. This operation could be performed right in the theatre rather than necessitate bringing the equipment back to the factory.

Although theatre television is still at an early phase in its development it is certainly out of the laboratory experimental stage. At the present time, the Paramount "Inter-Film" theatre television system has been installed and placed in operation at the Paramount, New York; the Great Lakes, Chicago; the Michigan, Detroit; the Radio City, Minneapolis; the Shenandoah, St. Louis; the Imperial, Toronto; at the United Nations meetings in Paris, France; and in Television Station KTLA, Los Angeles. Many exhibitors who saw demonstrations of the system at the 1951 TOA convention in the Hotel Astor, New York City, were impressed with the ease and simplicity of the operation. In all, there are over 75 theatres equipped with some theare TV system, and the number of those with immediate plans for installation is increasing every day.

THIS THEATRE IS EQUIPPED WITH PARAMOUNT THEATRE-TELEVISION

. . . Exhibitor's First Choice Today *BECAUSE*

The Paramount "Inter-Film" Theatre Television System is the only big screen theatre TV which offers all these advantages:

Re-run of program brings multiple profits—make repeat showings just like any other film.

•

Additional revenue possible by offering a television film transcription service to other theatres, TV stations, advertising agencies and package show producers.

•

The ONLY big screen TV for drive-in theatres.

•

Standard screen brightness maintained since existing professional projection equipment is used.

•

System insures theatre manager complete control of programming.

•

Use of 35mm film means top quality pictures.

•

Remember only the Paramount System insures maximum profit because of superior pictures —program control— re-run of film— transcription service.

"If It's A Paramount Installation, It's The Best TV Show In Town!"

Manufactured by
PARAMOUNT PICTURES CORPORATION
1501 Broadway, New York 36, N. Y.

•

Distributed by
CENTURY PROJECTOR CORPORATION
729 Seventh Avenue, New York 19, N. Y.

Theatre TV As a Boxoffice Attraction

The Future Can Be Bright for Exhibitors Who Use Large-Screen Video As an Adjunct to Film Shows

The amazing technological advances made in this country since the first World War have been such that the visitor from the year 1910 would be as awed and confused as someone returning from the time of George Washington. Our men of science and industry have turned out such a profusion of remarkable products that things considered in the fantasy-science-fiction class a short time ago, are now accepted as commonplace. The tremendous pace has created in the public something which has been termed "the cultural lag." This refers to the fact that the scientific accomplishments are greater than the average person's ability to completely comprehend and utilize them to the best advantage. One of the most recent and important examples of this is television.

Moving with a rapidity that makes the head swim, television appeared to be born full grown and quite capable of doing battle with that well established giant, the movie industry. Weaned on a heady formula of dollars, television seemed to skip the infancy stage and shoulder its way to the front as the entertainment and communications medium that had the greatest appeal to the imagination of the public. Despite the restrictions placed on its development by shortages of materials due to the defense effort, the lack of trained personnel and restrictions on the numbers of channels and stations permitted, TV forged right ahead. As theatre audiences started to melt, the film industry realized that here was a form of competition that could not be ignored. Yet, for quite a while this is exactly what happened.

Having been in on the ground floor, the radio industry poured money into home television at such a rate that the total investment today is well over a billion dollars. This money was spent in getting the top names from the show business world, and establishing and evolving new programs and methods of luring sponsors and audiences. The theatre industry, with an investment of almost three times the size of TV, has been until recently lethargic in organizing a positive and aggressive counter-attack. Of late there has been a tendency to stop moaning while doing nothing about it, and a growing awareness that one of the solutions to home television is theatre TV.

Theatre TV Holds the Answers

In these so-called sophisticated times, mention of the old fashioned virtues of facing a challenge squarely with initiative and imagination is often met with wan smiles and terms such as "corny." If it has become "corny" to fight for something you believe in then "corn" should become a regular part of the diet. The film industry is an important and integral part of the American scene, and it is flexible enough to face the threat of television, if those in the industry have the faith and willingness to fight. Not a miracle cure for all problems, theatre TV does hold a number of the answers.

Bulk vs. Quality

One thing that appears to be on the way out is the double bill. Having grown accustomed to seeing "B" productions at no cost on their home sets, the public has lost its taste for bulk entertainment and is looking for quality. It is now an accepted fact that only a grade "A" film will lure customers to the boxoffice in large numbers. Here is an ideal situation for theatre television. A strong feature plus a TV attraction that can not be seen at home makes a combination that will be hard to beat, for it combines the best of both media.

Despite the advances made in the design of home TV receivers, the quality of the picture and its size still can not match that of the theatre screen. Another feature that no home set can hope to simulate is the feeling of being part of an audience. Almost everyone has had the experience of viewing some sort of entertainment alone, or with a few persons, and finding it rather flat. However, when the same thing is seen with a large group it suddenly becomes sparkling and diverting. Here is an advantage that theatre TV seems to have to itself. Houses equipped with large-screen television systems have seen for themselves that audiences viewing a football game in the theatre shout and yell and respond much the same way as they would if they were in the stands. And their enjoyment is even greater since everyone has a seat on the 50-yard line.

BRIEF: ***Television seemed to make its appearance as a full-fledged mass entertainment medium almost overnight . . . and nurtured by the investment of huge sums of money, it grew rapidly to become a threat to the theatre boxoffice. The obvious answer to the threat is theatre television . . . Special programs which can not be seen on home receivers . . . in combination with strong feature film attractions . . . would be an unbeatable lure. With the high cost of producing a TV show for home reception certain to adversely affect the quality of programs . . . and with home viewing decreasing as the novelty of TV wears thin . . . the time for the expansion of theatre TV is now. Equipment of proved merit is available . . . and for exhibitors who make use of it . . . the future seems to hold much promise.***

With 75 theatres in 37 cities now equipped for the presentation of large-screen television programs . . . and with that figure certain to increase greatly in the months to come . . . it appears that theatre television will not only be a means of attracting additional boxoffice revenue . . . but might well be a key to the very survival of the industry. While not a panacea for all boxoffice ills, theatre TV can be a powerful stimulant.

Now is the Time

Although the recent FCC order lifting the freeze on television stations leaves the door open for a marked increase in the number of areas that carry TV, this appears to be the proper time for theatre television to make its move. One reason for this is the fact that the TV networks have run into a little trouble of their own. The astronomical, and still spiraling, cost of putting on a show is making many sponsors a bit wary about sinking so much of their advertising appropriations into TV. In 1949, the charges for a 60-minute show over a major network were $10,000. In 1950 it had risen to $25,000 and in 1951 the cost was $45,000. Add the costs for talent and it becomes apparent why the sponsor is starting to ask himself if he is getting the most out of his advertising dollar. Another factor which seems to indicate that this is the proper time for the expansion of theatre television is the established fact that in areas which have had television for three or four years, the viewing time of the average family starts to decrease.

Having matured to a point well beyond the experimental stage, theatre television has proved its worth as a boxoffice attraction in 37 cities at the 75 theatres presently equipped for large-screen-TV. Moreover, the merits of the principal systems, RCA's direct projection and film intermediate, Paramount's 35mm. film intermediate, Simplex's direct projection and 16mm. film intermediate, and the Trad-dual direct projection, have been sufficiently demonstrated to warrant the confidence of exhibitors planning to install any of them in their theatres.

Exhibitors with foresight and imagination realize that they are on the edge of a development which could very well change the entire complexion of the movie industry. There have always been pessimists who scoff at new ideas and those who fight for progress. It is a good sign that at the present time the voices of the former are growing weaker. With good equipment available, and exhibitors with a flair for showmanship and the courage to try something new, the future for theatre television seems bright and promising.

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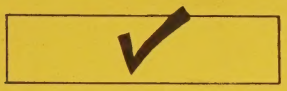

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